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Dugan, Rich. A Selection of twelve heads from the last judgment of MICHEL-ANGELO. London 1911. Con ritratti e la tavola del Giudizio Universale incise da F. Barbouzzi e 12 tavole incise dal Dugan. - Roma: From the press of RUFFELLI Co. in the Vatican. Londra 1912. Ciascuna tavola in RUFFELLI Co. in due tavole. Londra 1912. Ciascuna tavola, 12 tavole in 3 tavole tirate su carta velina. In-fol. 124.

1912.

Acquistare esemplare in carta velina di questo che sarebbe stato tirato in 100 copie. Dalla ristampa di Michelangelo. Opere, 10. Roma. 1912. Ogni copia del platonico con di loro ristampate sopra un foglio di carta velina di 100 copie.

HEADS

FRANCIS ANGELO

L. 1877

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H E A D S

FROM

MICHAEL ANGELO,

BY

R. D U P P A,

F. S. A.

LONDON.

PRINTED BY T. BENSLEY, BOLT COURT, FLEET STREET.

M.D.CCCI.

F. A. S.

1856

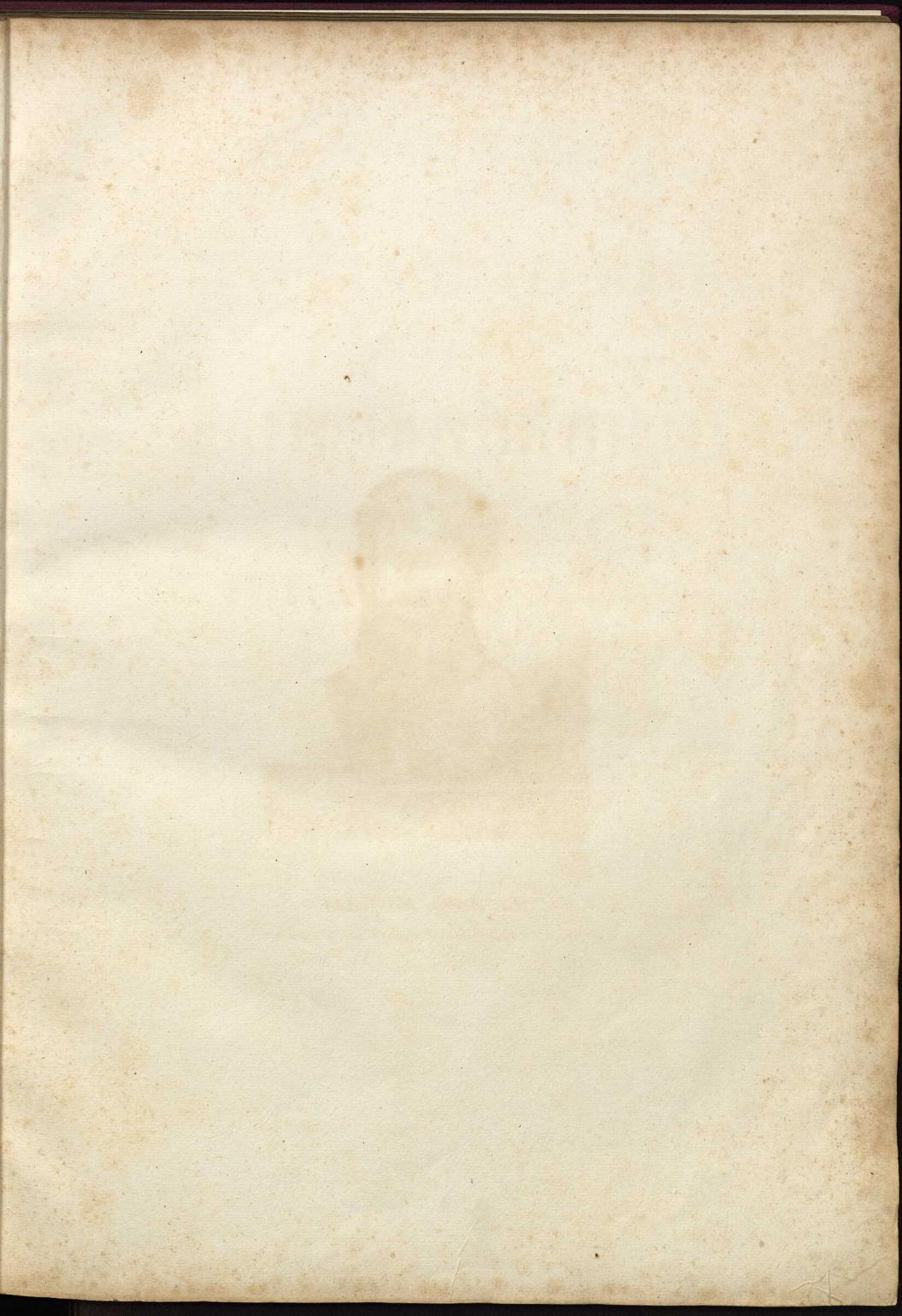
W. H. A. S.

W. H. A. S.

F. A. S.

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In Anversa del 1611

F. Bartolomeo sculpt.

MICHAEL ANGELO

From the original Bust of Bartolomeo Ammannati

From the original Bust of Bartolomeo Ammannati
base - Duissa (date 1807) p. 413

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A
Selection
OF
TWELVE HEADS
FROM THE
Last Judgment
OF
MICHAEL ANGEL



LONDON.

*Published as the Act directs by R. Duppa, Jewry Street, S. James's.
And G. G. & J. Robinson, Peter-noster Row.*

M. DCCC. I.

Sherrinman - Withrow - Nicholas - Duggan +
DNE +
([V.A.] Richard] Duggan)

THE
STATE OF
NEW YORK
IN SENATE,
January 12, 1884.
REPORT
OF THE



Richard Duggan



TO
DOCTOR MARSHAL.

SIR,

FROM the infinite obligations I have to your friendship and your talents, I feel myself authorized to take the liberty of offering you this inadequate tribute of my respect.

Those anatomical studies, which I prosecuted in your Schools, I once intended to have made subservient to Painting and Sculpture in a course of public instruction hitherto never adopted; and from the deficiency of that branch of education, as applicable to the arts of Design, I might reasonably have en-

tertained hopes of success. If my discourses had been delivered and published, to them, I could have prefixed your name with singular propriety: but in such an undertaking I did not foresee that I had begun a work, whose extent would embarrass my small fortune; and it required more resolution than I possessed, to persevere in a plan, which ultimately might have put it in the power of those, whom it was meant to serve, to make me sensible of my dependence.

Although one of the great objects of my pursuing that branch of science is now not likely ever to be effected, yet the acquirements I then made have been useful to myself, and this dedication will not be thought inappropriate, when it is considered, that that knowledge was obtained in your Schools which enabled me to scrutinize with accuracy into a department of Michael Angelo's merit, which has hitherto been so often misunderstood, and so indiscriminately praised.

I could have wished to have deferred this testimony of my esteem to a distant period, when the offering might have done you more honour, and myself more credit; but he, who waits for the maturity of his plans, will always find cause for delay; and if my future hopes prove equally unsuccessful with the past, I should have to regret the loss of this opportunity of expressing how much I feel myself

Your very obliged,

And sincere friend,

R. DUPPA.

JERMYN STREET,
JAN. 1801.

TO all who have any acquaintance with the Fine Arts, the Last Judgment of Michael Angelo may be thought to need no explanation; but as the object of the present Work requires some comments upon it, and the enthusiasm of Vafari is more calculated to raise admiration, than inform the judgment, less reluctance is felt in offering the following remarks, occasioned by a close examination of that picture.

It is not the intention of the Editor of these pages to become the useless panegyrist of Michael Angelo, or to enlarge here upon his merit as a painter. His fame is established through the enlightened world, and Sir Joshua Reynolds has already so well marked the general character of his excellence, that little remains for others than to fill up that outline which he has so judiciously drawn.

When Michael Angelo is spoken of as a painter, it must only be with reference to his fresco works. Painting in oil, it is well known, he always disliked; perhaps not, as it is generally understood, so much from contempt of that process itself, as of the ornamental stile for which it was cultivated by his contemporaries. Condivi, his scholar and biographer, distinctly mentions only two easel pictures of his painting, although he sufficiently intimates that he painted others. One of those is probably the Holy Family, now preserved in the Tribune of the Florence gallery: the destiny of the other is uncertain. Whether the *Fatès*, formerly in the Pitti palace, or the Holy Family in the house of Buonarroti (which are all the pictures in Italy ascribed to him with any probability of truth) are original or not, might be difficult to decide, but the doubt which attends them, sufficiently indicates the number of his oil pictures to be very limited, and strongly impeaches the authenticity of those ascribed to him in foreign countries. It is therefore in the Vatican alone that information of his powers as a Painter is to be sought.

At what particular time the Last Judgment was begun is not accurately known. The design was made at the instance of Clement VII. with an intention to complete the chapel, whose decorations Julius II. had so magnificently promoted. The death of Clement left the execution of the work to his successor Paul III. and from Vasari it would seem that eight years elapsed between its commencement and completion.

The general design of this composition, with perhaps an exception to one part, is strictly conformable to the doctrine and tenets of the Christian faith. Angels are represented as sounding trumpets, the dead as rising from the grave and ascending to be judged by their Redeemer, who, accompanied by the Virgin Mary, stands surrounded by martyred saints. On his right and left are groups of both sexes, who, having passed their trial, are supposed to be admitted into eternal happiness. On the opposite side to the Resurrection and Ascension, are the condemned precipitated down to the regions of torment, and at the bottom is a Fiend in a boat conducting them to the confines of perdition, where other Fiends are ready to receive them. In two compartments at the top of the picture, which are made by the form of the vaulted ceiling, are groups of figures bearing the different insignia of the Passion.

A minute criticism of this extensive Picture might rather perplex than inform the general reader, yet illimited and indiscriminate praise serves only to characterise a heated imagination, and rarely advances the credit of either the work or the encomiast. Varchi and Vasari are both of this description; their judgment is lost in their admiration, and words seem insufficient for their desire of bestowing encomium. They are not, however, peculiar in wishing that the abilities of their friend should appear to have increased with declining years; and as this was the most important of his latter works, it is easy to apologise for their desire of representing it as the most perfect.

Amidst such an assemblage of figures, some groups may reasonably be expected more admirable than others, more justly conceived, or happily executed: and it cannot be denied, that there are many parts which shew the plenitude of Michael Angelo's talents: yet, upon the whole, comparing him with himself, it may be questioned, whether this Picture, stupendous as it is, does not rather mark the decline than the acme of his genius. The

fatire of Salvator Rosa, in these lines, is well known; and though put into the mouth of the critic Biagio Martinelli, appears not to be wholly ill founded:

Michel' Angiolo mio, non parlo in gioco;
Questo che dipingete è un gran Giudizio:
Ma, del giudizio voi n' avete poco.

In addition to his adopting the unphilosophical notions of the darker ages, to comply with the vulgar prejudices of his time, the Painter has also injudiciously added some ludicrous embellishments of his own. But the most serious exception made to the general composition by his contemporaries, was that of violating decorum, in representing so many figures without drapery. The first person who made this objection was the Pope's Master of the Ceremonies, who, seeing the Picture when three parts finished, and being asked his opinion, told his Holiness that it was more fit for a brothel than the Pope's Chapel. This circumstance caused Michael Angelo to introduce his Portrait into the Picture with ass's ears: and not overlooking the duties of his temporal office, he represented him as Master of the Ceremonies in the lower world, ordering and directing the disposal of the damned; and, to heighten the character, wreathed him with a serpent, Dante's well known attribute of Minos.

Stavvi Minos orribilmente, e ringhia:
Esamina le colpe nell' entrata,
Giudica e manda, secondo ch' avvinghia.
Dico, che quando l'anima mal-nata
Li vien dinanzi; tutta si confessa:
E quel conoscitor delle peccata
Vede qual luogo d'Inferno è da essa;
Cignesi con la coda tante volte,
Quantunque gradi vuol, che giù sia messa.

INFERNO, Canto V.

It is recorded, that the Monsignore petitioned the Pope to have this Portrait taken out of the Picture, and that of the Painter put in its stead; to which the Pope is said to have replied, 'Had you been in Purgatory, there might have been some remedy, but from Hell 'nulla est redemptio.'

However this may have been, the Portrait still remains (*V. PL. I.*); yet it would seem, succeeding Popes were less indulgent to the feelings of Michael Angelo, and more disposed to adopt those of Martinelli; for Adrian VI.

was so disgusted with the Picture, that he had it in contemplation to destroy it entirely; and Paul IV. would certainly have white-washed the wall, had it not been suggested to him, that drapery might still be added, to obviate his objections; for which purpose Daniel da Volterra was afterwards employed, and his additions still remain.

For the credit of this great Master, whose talents were so unworthily engaged, it is but justice to observe, that he made no alteration in the Picture, which might not at any time be easily removed; as he purposely painted the drapery in a different process, to prevent its uniting with the original colouring.

How far true criticism would condemn the principle upon which these objections were founded, may be deduced from the pleasure mankind has constantly received since the most cultivated Æra of Greece to the present time, in the Apollo, the Venus, the Laocoon, or the Gladiator; and it can hardly be a question whether any person who has ever seen these statues could wish them to have been clothed in drapery. It must be admitted, however, that an indiscriminate application of one character of muscular form and proportion, makes the whole rather an assemblage of academic figures, than a serious well studied historical composition.

Another objection made to the general design by critics less prejudiced is, the introduction of a boat to convey the condemned souls to their place of torment; the idea being manifestly borrowed from pagan theology, and the boatman evidently designed from the Inferno of Dante, (*V. P. L. I.*)

Charon demonio con occhi di bragia
 Lor accennando, tutte le raccoglie:
 Batte col remo qualunque s'adagia.

INFERNO, Canto III.

The objection would seem to be well founded; but when it is considered how slightly this subject is touched in revealed religion, and how much is left to the imagination, the painter may perhaps be excused from following the example of the poets; and while the Centaurs and Sphingi of Taffo, and the Gorgons and Hydras of Milton are tolerated in the greatest epic poems of the Christian world, it can hardly be necessary here to offer an apology for the Charon of Michael Angelo.

From the high character and notoriety of the Last Judgment, the amateur might expect at first view to receive the strongest and most sensible impressions, but in this picture the means of art best calculated for that end are least attended to. The mind is divided and distracted by the want of a great concentrating principle of effect; and the prevailing hue of colour is of too low a tone to be impressive; added to which, it is partially damaged and obscured with smoke, and is therefore now, doubtless, less harmonious, than when originally painted.

Possessing the most important requisites of his art, Michael Angelo appears often regardless of the subordinate qualifications. In his happiest efforts his subject is imagined with a strength of thought peculiar to himself, and his hand seems at once to have traced and decided the image of his mind, without exhibiting any attractive powers of mechanical excellence; and as Reynolds justly observes, that mind was so rich and abundant that he never needed, or seemed to disdain to look around for foreign help. Guided only by nature, his own genius amply supplied the necessity of his referring to the works of his predecessors. No artist, perhaps, that ever lived, was freer from plagiarism, and it may be interesting to observe, that in the Last Judgment, which was painted nearly at the close of a long life, he seems evidently to have had individual nature constantly before him, and to have referred to it more than to any fixed principles which he had formed by his previous practice. There are few heads which do not appear to have been more or less copied from nature, and the one rising from death (*PL. VII.*) is selected as a strong instance of his minute attention to the model which was probably before him. He has there not only marked this attention by the individuality of outline and peculiarity of expression, but even by the representation of the hair of the eye-lashes, which in an historical picture containing more than three hundred figures as large as life, would not have been thought necessary, if at the time he was painting, he had not been more occupied by the particular object of imitation than with the general character of the whole composition.

For the ornamental parts of the art, it is certain Michael Angelo never had any partiality; yet he was by no means unacquainted with those qualities upon which their excellence depends. Of light and shadow he has shewn

a competent knowledge, as subservient to breadth and keeping: to illustrate which, as far as the nature of such examples would permit, has been an object of the present work. The Heads (*PL. VI. VIII. X.*) were selected entirely with that view: as in those instances the expression is given with masses of shadow, and not with lines, as the public is taught to believe was his practice, from the exhibition of those oil pictures by Marcello Venusti and others, which in England are so frequently shewn as specimens of his ability. His colouring, though neither rich or brilliant, is not crude or inharmonious.

It has been observed, that the sublime stile of painting as of poetry has least of common nature. Sir Joshua Reynolds has enlarged upon this subject with knowledge and acuteness correspondent to his distinguished talents: and while he has considered servile imitation as incompatible with the higher provinces of art, he has judiciously remarked that the painter who in his works rejects the study of nature, at that moment necessarily sets a bar to his improvement. This has unfortunately often been the case with Artists not without ability, who early rejecting that study as incompatible with the genius of which they supposed themselves possessed, have in a short time become inveterate mannerists, supplying the place of TRUTH with nothing better than a dextrous violation of it.

With professional powers so vast, as Michael Angelo is acknowledged to have possessed, arising in a mind distinguished for sublimity, it becomes highly interesting to see what use he made of common and individual nature in those works in the Sistine Chapel, which have fortunately been left for the contemplation of posterity; no knowledge being more important to a Painter, than that of fully understanding how her works ought to be copied in the imitative arts.

Among the Greeks of antiquity, that favoured people! Nature, with her principles and science depending on her laws, appeared as well in the public Temples as in the Deities which adorned their Altars. Architecture had its appropriate construction and decoration; nor did a vitiated thirst of novelty ever insult common sense with puerile meanness or gross inconsistency. No columns were reversed with their capitals at the bottom of the shaft, as in St. Romolo, or festoons suspended in the air, to war with the law of gravitation.

In Sculpture, Form and Character were cultivated with unrivalled success; and among the many examples which remain, it is easy to trace, through the selection of common nature, that refined, ideal perfection, which has hitherto been the standard of excellence. From an infinite variety of beautiful subjects, though all individually imperfect, it cannot be difficult to imagine general principles of beauty more harmonious and complete than can be found united in any one example.

Thus with judgment to select, genius to combine, and talent to execute, the happiest efforts have been produced.

Of the painting of antiquity the moderns have to regret the want of examples sufficiently extensive, to make any estimate of its comparative excellence with sculpture. From the specimens which remain little more can be deduced than that the limited power of the statuary's art governed the painters in their general principles of design and composition. Under the influence of so austere a guide, fancy would be curbed and picturesque beauty limited; yet a high degree of perfection might have been attained both of the graceful and sublime: and certainly no errors so disgusting could have arisen, as when that order of study was reversed by the sculptors of the last and present century, who unscientifically attempted to make marble subservient to picturesque beauty.

At the revival of the arts, the early works were marked by an extreme simplicity, deficient in detail; but often grand in design. From a strict imitation of the general character of objects, by degrees the artist descended to particulars; and this period may be said to have formed a great epocha, as from the acquirement of literal and individual truth men of genius began to consider how it could be applied to interest the more cultivated feelings of taste and science. It was then that one school made light-and-shadow the particular object of its experiments and pursuit: another turned its attention to the different combinations of colour; and a third to composition and character; of the last the Florentine and Roman schools are acknowledged to hold the first rank.

Correct form and ideal perfection have hitherto been unattempted; except by the minor schools of Italy, who, wanting the powers of invention, have

sometimes tried to polish the designs of others, or employed a laborious attention on their own, to give some sort of value to an uninteresting composition.

The superior abilities of Michael Angelo are shewn in the sublimity of his conceptions, and the power and facility with which they are executed: correctness, in the usual signification of the word, made no part of his admired talent, and his knowledge of the human figure is not marked by attention to aggregate beauty or elegance of proportion. In composition, action, and expression, he often embraces the whole range of creative power, and yet has shewn that inequality which is so often the attendant on soaring minds; for whilst his Prophets and Sibyls in the vault of the Sistine Chapel are idealized to the utmost verge of sublimity, those perfect characters to whom he has assigned a place in Heaven in the Last Judgment, are all simple copies of imperfect and individual nature.

To investigate the merit of Michael Angelo in his three-fold profession of Painter, Sculptor, and Architect, would embrace a field far more extensive than the limits which ought to circumscribe the present remarks; "the sudden maturity to which he brought the art of painting alone, and the comparative feebleness of his followers and imitators," would of itself form a highly interesting and instructive work.

"He possessed the poetical part of his art in a most eminent degree, and the same daring spirit which urged him first to explore the unknown regions of the imagination, impelled him forward in his career beyond those limits which his followers, destitute of the same incentives, had not strength to pass. He was the bright luminary, from whom painting has borrowed a new lustre, under whose hands it assumed a new appearance, and became another and superior art, and from whom all his contemporaries and successors have derived whatever they have possessed of the dignified and majestic.

"This grandeur of style has been, in different degrees, disseminated over all Europe. Some caught it by living at the time, and coming into contact with the original author, whilst others received it at second-hand; and being every where adopted, it totally changed the whole taste and style of design, if there could be said to be any style before his time. Painting, in consequence, now

assumes a rank to which it could never have dared to aspire, if Michael Angelo had not discovered to the world the hidden powers which it possessed."

The present selection of heads are fac-similes of a few of those studies which were made in Rome to enable the writer of these observations to form a more correct knowledge of the particular character of Michael Angelo as a painter, and were only intended as outlines, with just as much shadow as served more fully to mark the expression, and give the general principle of Chiar'-oscuro. If so far they may be found to possess the merit of fidelity, it is hoped, in a country where the originals are imperfectly known, they may impart some share of that information which was the object of his own research.

Of the title page little is necessary to be said. The Editor was solicitous that it should be grand. The 'Gate of Hell' appeared to him the most appropriate decoration for such a work, and he was promised the assistance of an artist to whose well known wild and eccentric talents the public might have looked for a design correspondent to the subject; but he was disappointed. Its place has therefore been supplied with an ornamental commentary upon Dante, more picturesque than sublime, and for which the poet must rather be the apologist than the author.



Leerseite — nicht gesamt



Raphael, original

J. Baskerville sculp.

THE LAST JUDGMENT.



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CHARON diavolo con occhi di bue

Lo accennando tutti lo sapevo

Dalle col' come qualunque andava

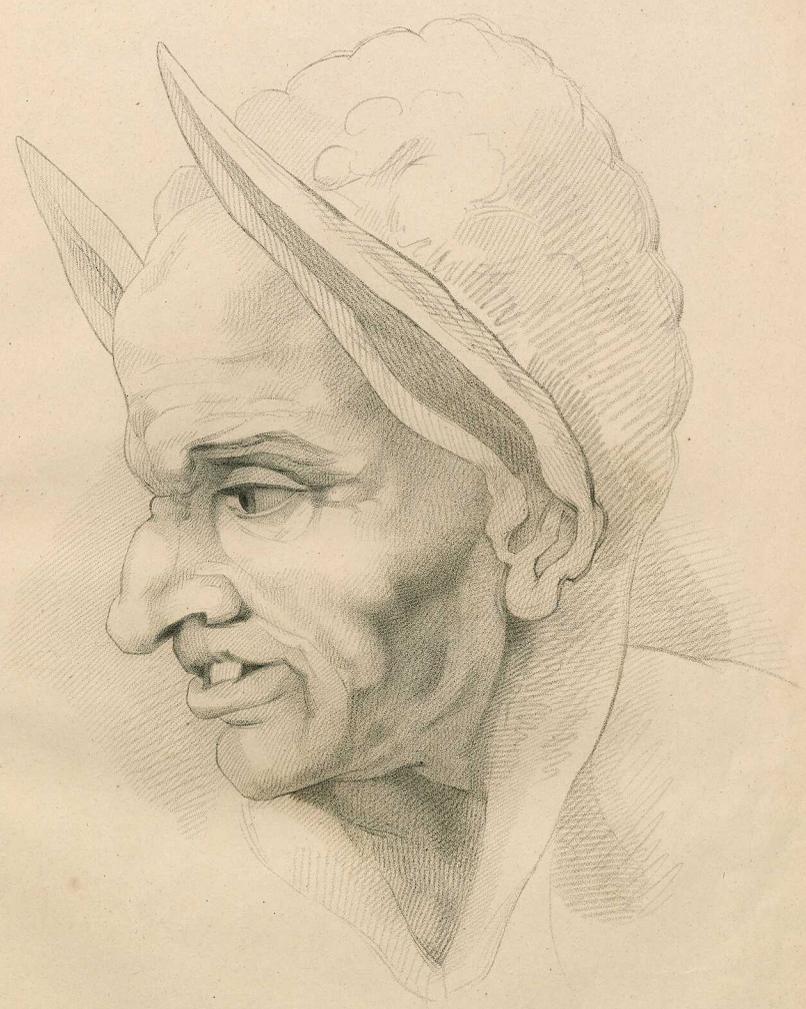
L'Officina di tutti a delimitare Roma 179



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MONSIGNORE BIAGIO MARTINELLI.

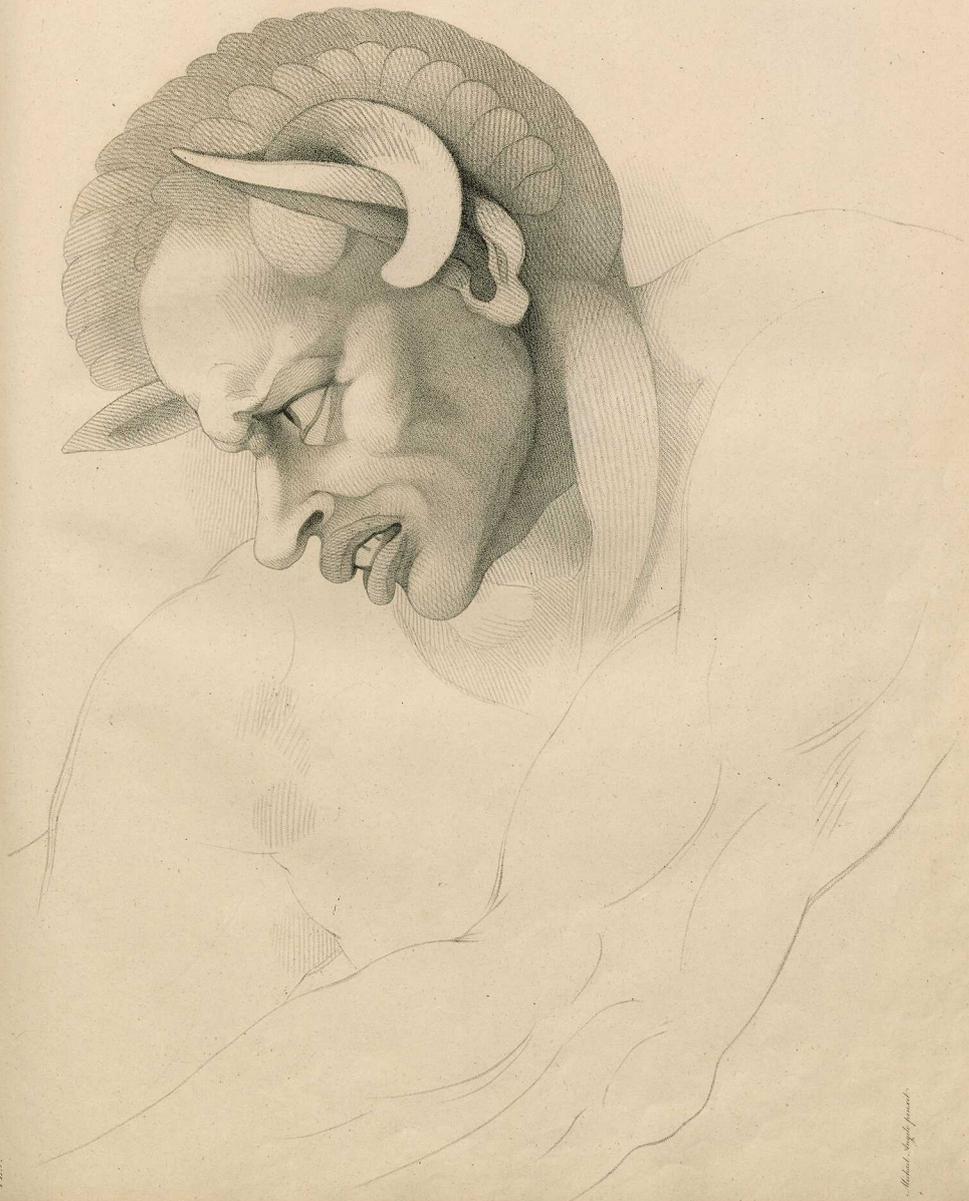
Master of the ceremonies to PAUL III.

R. P. Zappalà del. et sculpsit. Roma 1738

Michaels. Single portrait.



1870
S. P. A.
1870



Published by the author, No. 100, N. York, N.Y.



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Engraved by R. C. Peppé, Inventor of Anatomical Science, 1798



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Richard, Angulo pinxit

A. S. Puffinb. delin. et sculpsit. Roma 1774



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Al. D'Agape. Anni di all'incisa Anno 1798.

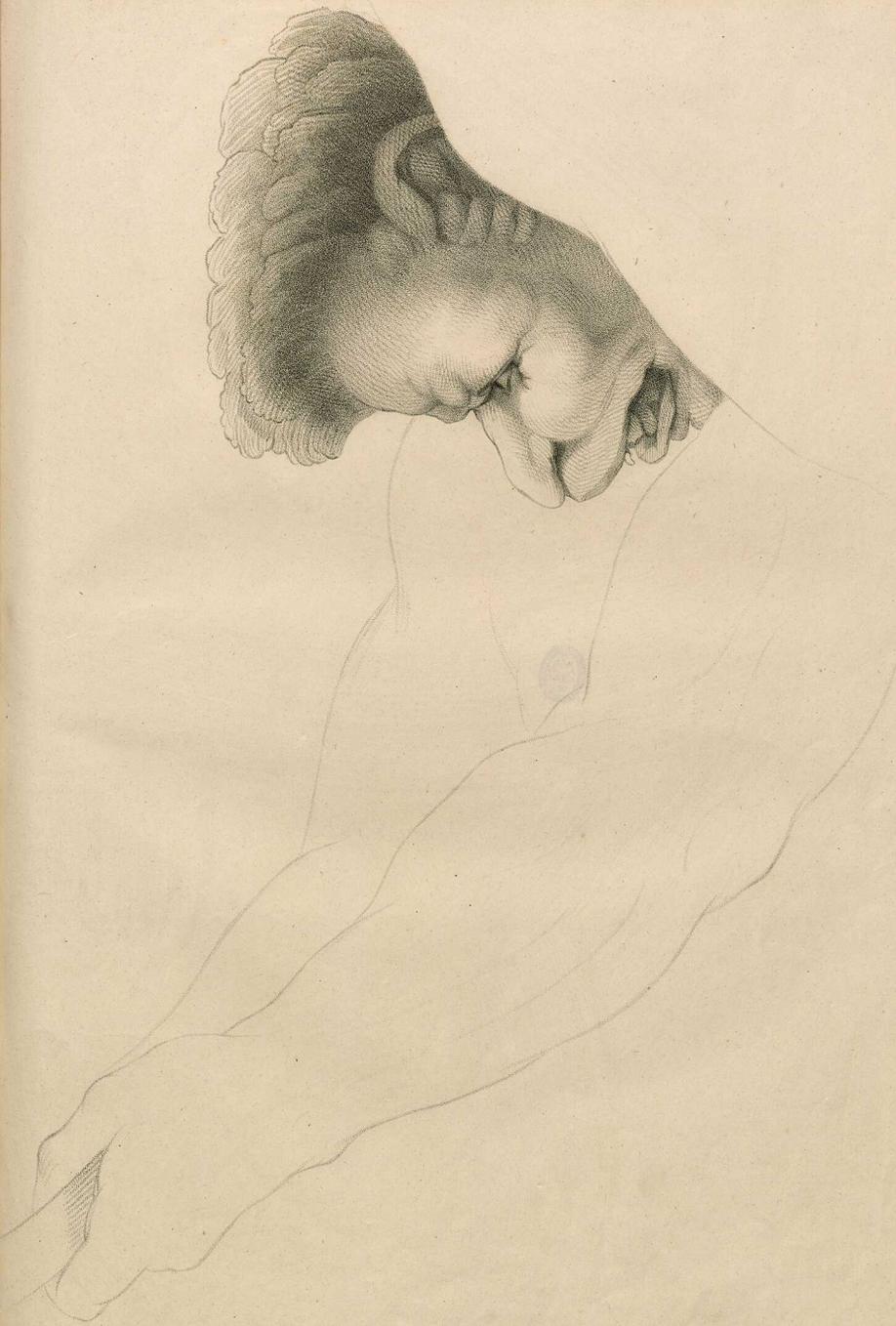


Al. D'Agape. Anni di all'incisa Anno 1798.

Al. D'Agape. Anni di all'incisa Anno 1798.



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Pl. C. Puffe, Ansicht d. Halsmuskeln, Seite 177

Vertheilt von der Buchhandlung des Verlegers, bey dem Herrn Buchbinder, in der Vorstadt, bey dem Herrn Buchbinder, in der Vorstadt, bey dem Herrn Buchbinder, in der Vorstadt.

Michael, Kupferstecher





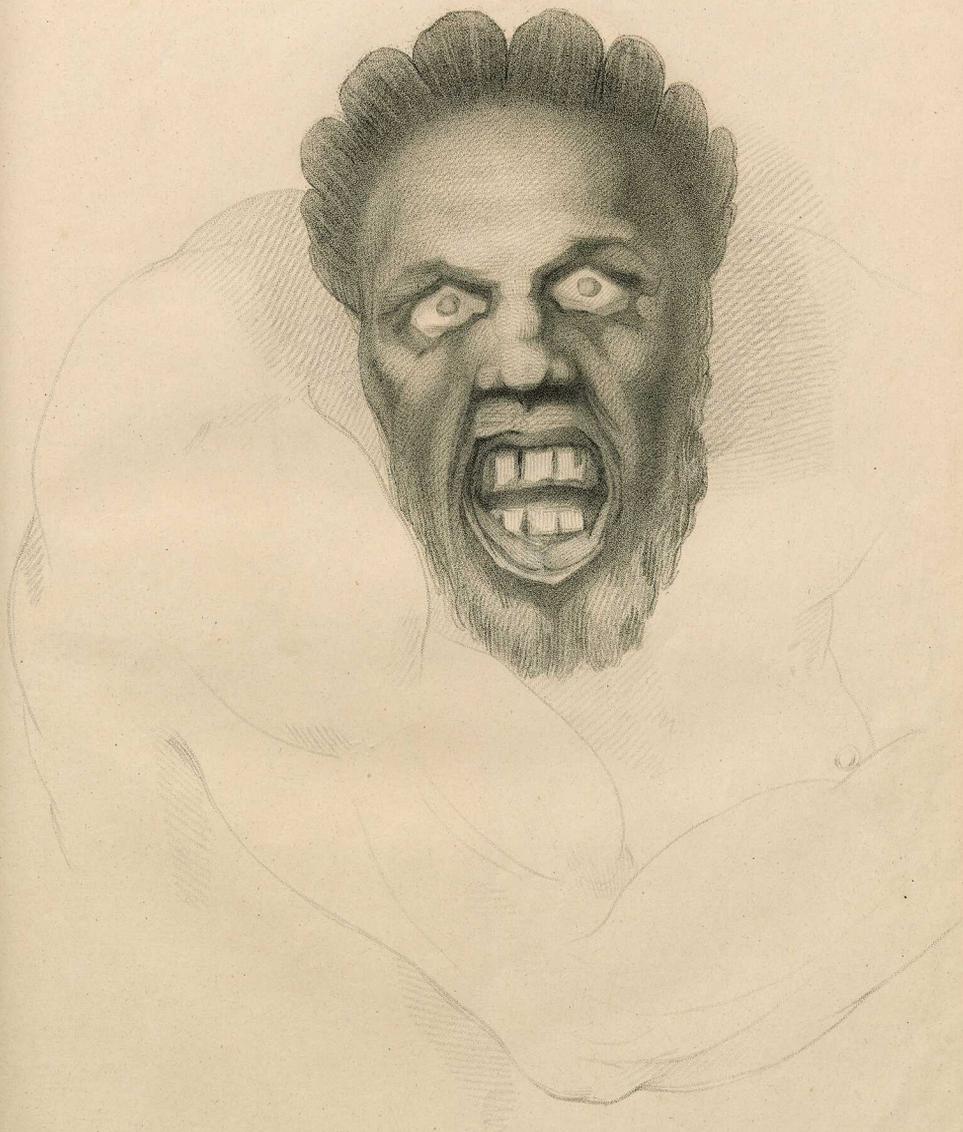
ASCENDING FROM THE GRAVE.

Michael Angelo's pencil

A. D. 1500. See also the engraving. Rome 1791.

Published with the sanction of the Trustees of the British Museum, by Messrs. Colnaghi & Co., 21, Pall Mall, London.

Leerseite — nicht geschnitten



Michael Angelo painted

Engraved by J. G. Kneller at Edinburgh, Anno 1789



HEADS
FROM
RAFFAELLO
BY
R. DUPPA.

HEADS
FROM
RAFFAELLO
BY
R. DUPPA

Leerseite — nicht gesamt



RAFFAELLO.

From an original portrait painted by himself in the School of Athens.

HEADS
FROM THE
FRESCO PICTURES
OF
RAFFAELLO
IN THE
VATICAN.



LONDON

*Published as the Act directs by R. Duppa Weymouth Street, Portland Place,
And G. G. & J. Robinson, Pall-mall West.*

M. DCCC. II.

P R E F A C E.

HITHERTO there has been no Life of Raffaello published in the English language derived from original sources of information; the following may therefore be acceptable, being composed from the most authentic materials, and a previous study of his works. The author in his general criticisms and remarks has every where adopted the opinions of others, when they have coincided with his own; and if in some instances he has not been able to point out verbal acknowledgments, it has been owing to the difficulty of separating his sentiments from those with which they are combined. To the learned Greek Professor of the University of Cambridge he is under obligation for the latinity of Notest; and to the researches of Angelo Comolli, who edited a life of Raffaello, first published in the year 1790 from a MS. found in the Carthusian Monastery in Milan, he is indebted for much interesting information.

In this and a previous work of a similar kind from Michael Angelo, the author has been desirous of adding to that imperfect stock of knowledge which this country possesses respecting those Masters universally admitted to be at the head of the Italian schools. The most celebrated works of Raffaello being in fresco, and his oil pictures in foreign collections, an attempt to illustrate his merit, and call forth the attention of the amateur to examine the basis on which it is founded, it is hoped will not be an intrusion on the public. It

was from the pursuit of Truth, with a just knowledge of its highest principles of cultivation and refinement, that ancient Greece became preeminent. Italy has been great only in proportion to her success in pursuing the same path; and if the northern nations ever hope to rival their fame, there can be no doubt but they must employ the same means. It is however to be feared that the social character of the English nation will ever render national grandeur subordinate to its comforts and domestic habits. Nevertheless the principles in the highest department of the art are applicable in the lowest: every character is capable of being elevated in its kind, and the habit of pursuing the inherent laws of nature, will enable superior powers to discover excellence through a maze of deformity, where those who have not that habit would never find it.

Whether the Arts in England are in a progressive state of advancement may require a pause to determine. The talents of Hogarth, Gainborough, and Reynolds, have not been revived; and corresponding merit with those who were selected thirty years ago to ornament St. Paul's with historical pictures, would not at this time be easily supplied. The art of Engraving is certainly much below what it was at that period. Since the death of Woollett and Strange it has become a mechanical trade. Machines have been invented to facilitate the progress, and printing in colours adopted to cover the defects, and give currency to works below mediocrity. The subjects chosen for this species of manufacture are such as are best adapted to the humour of the day; and the number of figures in historical compositions, consistent with the lucrative advantages of commercial speculation, are often regulated by the employer to lessen the expence. Thus the taste of the public and the genius of the country are made to dishonour each other, and moulder away in their reciprocal support.

LIFE OF RAFFAELLO.

AS the minutest facts relating to great men often serve most successfully to mark and discriminate character, I hoped to have prefaced this work with a life of Raffaello, which should have traced him from infancy in his social qualities and professional powers; but that hope has been disappointed from the want of sufficient materials. Those who have gone before me have given so little detail of the incidents of his life, that its progress can now be only sought in his works, and the unfolding of his genius, in pursuing the order in which they were produced.

Raffaello, whose family name was Sanzio,¹ was born in the city of Urbino,² in the Pontificate of Sextus IV, on the 28th of March, 1483, and was an only child. His father, Giovanni Sanzio, was a

¹ The following is a genealogical Table of the descent of Raffaello, as preserved by Cardinal Albani, afterwards Clement XI. The pedigree is written on a scroll of paper held in the hand of Antonio Sanzio, whose portrait is the subject of the picture.

GENEALOGIA RAPHAELIS SANCTII URBIN.

Julius Sanctius Tiberii Baechi, civis Romani eloquentissimi affinis primus Sanctiorum familiae, quae adhuc Urbini illustris extat, ab agris dividendis cognomen imposuit. Unde Antonius Sanctius contractis liberis qui hic pictus est, defendit. Hic genuit Joannem Jacobum Canonicum sacraeque theologiae peritum, et Joannem Baptistam peditum duccem fortissimum, et Galeatium egregium pictorem, Sebastianumque, et filiam. Galeatius genuit Julium maximum pictorem, qui hujus genealogiae est auctor, et Antonium secundum, Vincentiumque ambos pictores, alioque filios et filias. Ex Sebastiano Hieronymus et Joannes Baptista orti sunt. Ex Julio Galeatius secundus, Curtius, Annibal, et alii filii et filiae, quorum nonnulli hic sunt picti. Ex Antonio Claudius cum multis filiabus. Ex Joanne Baptista Sebastiani filio Joannes, ex quo ortus est Raphael, qui pinxit anno MDXIX.

² Upon the house where he was born there is an inscription to mark with honourable distinction the place of his birth, terminating with these lines:

Ludit in humanis divina sapientia rebus
Et saepe in parvis claudere magna solet.

painter, and though of no professional celebrity, seems to have united a good judgment with great diffidence in his own talents.³ His son very early showed an inclination to his father's profession, who encouraged it with parental solicitude, instructing him to the extent of his abilities, till the decided superiority of his parts made it necessary for him to seek a more able master; and as Pietro Perugino was a painter of great reputation at that time, he placed him under his care.

Raffaello was now thirteen years old; and it is said, that when Pietro saw his style of design, he pronounced that he would be a great man: but of the amiable manners and deportment of his young pupil there is more unequivocal testimony, for he was no sooner his scholar than he was considered as of his own family, regarded with peculiar affection, and the foundation was laid of a friendship, which with mutual and increased esteem continued through life.

Raffaello remained with Pietro Perugino three years, and so perfectly adopted his style, that his works were not to be distinguished from those of his master.⁴ This progress, which Pietro saw daily advancing to eclipse his own reputation, produced no jealousy, nor gave rise to any hateful passion, too often exhibited by rival competitors for fame: but, on the contrary, he displayed the most ingenuous feelings of a benevolent mind in an uniform affection for his scholar, heightened in proportion to the praise bestowed on his expanding genius. He is known, both by letter

³ Baldinucci has distinctly named five historical works of Giovanni Sanzio still remaining in the city of Urbino; but I have no where been able to find any critical observations on their merit.

⁴ Enthusiastic admiration seems to have carried some critics so far, as to make them unwilling to allow that Pietro executed any of the works that go under his name, from the time that Raffaello became his scholar. A large picture of the Ascension, painted for the Benedictines in Perugia, and the Adoration of the Magi, for the church of the Madonna de' Banchi in Pieve, are attributed to Raffaello principally upon that supposition. But the earliest work of Raffaello, which is authenticated without dispute, is a picture of the Assumption of the Virgin, painted for the church of St. Francesco in Perugia. If the preceding pictures may be attributed to his juvenile hand, this might with as great propriety be given to his master, as the whole composition, and the execution of it perfectly resemble the dry and careful manner of Pietro Perugino.

and in conversation, to have expressed the most sincere satisfaction to his father Giovanni, for having conferred upon his school so great an honour, by giving him a pupil that had not only equalled but surpassed his master.⁴ And on the return of Raffaello to Perugia, after his visit to Florence, Pietro was the first to admire his works and proclaim his improvement.

In the year 1499, at the age of sixteen, Raffaello left Perugia, and went with Pinturicchio to Siena, to assist him in the Library of the Cathedral of that city in painting the History of Pius II, which was executed in ten large pictures, by the order of Cardinal Francesco Piccolomini. Of this historical work Raffaello made the greater part, if not all the designs; and by the following passage in a letter from P. Della Valle it appears that Raffaello also assisted in painting them. The learned editor of Vafari, having searched the archives of Orvieto, and investigated other sources of information, at the request of his friend A. Comolli, observes, that Pinturicchio knew how to avail himself of the assistance of his amiable friend Raffaello, who was not only of service to him, but to his own reputation; for, besides the Cartoons, he painted the story nearest to the window as you enter on the right hand, and a Youth on Horseback in the composition (his own portrait), which at once displays the exquisite delicacy of his pencil, and those graces that are so peculiarly his own.⁵ Before the Library was completed he left Siena to pursue his studies at Florence, where

⁴ " Studiò Raffaello attentamente l'opere di Pietro, et lo imitò tanto, che le cose sue da quelle del maestro non distinguevanfi; et anchora se ne vede un esempio nella Nostra Donna affiunta dagli Agnoli; et era contento Pietro di questo suo discepolo, et lo amava, sebben vedesse ogni giorno farsi oscura la gloria sua, et ringraziava con lettere, et a voce Giovanni Sanctio, che haveffe alla scuola sua un tanto honore procurato; impercioche non solamente lo havea già uguagliato, ma superato—" *VITA DI RAFFAELLO, edited by Angelo Comolli, from the Milan MS.*

⁵ " Pinturicchio seppe ben approfittarsi del buon animo dell' amico Raffaello per accrescere l'utile, e la riputazione sua; poichè oltre ai cartoni, Raffaello dipinse di sua mano la storia più vicina alla finestra dalla parte destra di chi entra, nella quale in un vago giovanetto a cavallo fece il suo ritratto, e vi lasciò le tracce indubitate del morbidissimo suo pennello, e delle grazie ad effolui devote."

the great names of Leonardo da Vinci and Michael Angelo flourished with rival preeminence.⁷

The state of the arts, with the contending powers of two of the greatest men that ever lived, the advancement of letters, and the superior polish of society, all united in the most beautiful city in Europe, could not fail to make a lively impression on the mind of Raffaello. At a glance he saw the penury of the school of Perugia, and the sublime superiority of Michael Angelo. He now began to regret the time he had spent in acquiring a primitive style of composition, with the dry and hard manner of his Master; and subsequent experience taught him, that it was more difficult to unlearn a bad habit than to acquire a good one; though dexterity of hand and facility of execution must not be understood at any time, to have made part of the education of the Florentine or Roman schools.

Upon his arrival in Florence he was introduced to Taddeo Taddei, a learned man, an intimate friend of Cardinal Bembo, and a patron of genius. Raffaello was invited to his house upon all occasions, and desired to consider it as his home. To return this attention, he painted him two small pictures.⁸ He also formed an intimacy with Lorenzo Nasi, to whom, as a mark of his esteem, he gave a picture of a Holy Family.⁹ Ridolfo Ghir-

⁷ The precise time of this visit of Raffaello to Florence is not satisfactorily known; but as he left Siena before the Library was finished, it was most probably in the year 1502, as it is universally agreed that the Library was completed and opened to the public in the year 1503; which corresponds to the following extract from the Will of Cardinal Piccolomini, bearing date on the 30th of April of that year. "—Ex nostro aere, et magna impensa, pulcherrimam librariam a fundamentis in eadem ecclesia, et ad latus cappellæ meæ constructi feci . . . in memoriam D. Pii avunculi nostri ec." From this fact Vasari appears to be incorrect in attributing his leaving Siena to the peculiar interest he felt in the celebrated competition of Michael Angelo with Leonardo da Vinci in the great work designed for the grand council chamber of the Ducal Palace; as the Cartoon of Michael Angelo for that work was certainly not begun before the year 1504. See BOTTARI, *note di Vasari*, tom. 6, p. 182.

⁸ One of these Pictures was bought by the Archduke Ferdinand of Austria, and is still preserved; but the other is supposed to be lost.

⁹ This small picture of a Holy Family, according to Vasari, appears to have been destroyed in the year 1548, from the house in which it was kept being reduced to ruins by an accident. It is believed by some, however, to have been restored, and afterwards preserved in the Florence Gallery; yet by others that picture of the same subject is with more probability supposed to be a duplicate, or perhaps a copy.

landajo and Aristotile da St. Gallo were amongst the first of his friends in his own profession; and whether his intimacy with Fra. Bartolomeo commenced with this visit to Florence, or afterwards; his value and esteem for that Artist was eminently distinguished.

At this period Raffaello appears to have been attending to his profession as a student, acquiring knowledge, and cultivating the means of information. But while he was thus engaged, the death of his parents made it necessary for him to visit Urbino,¹⁰ in order to settle some domestic concerns: and here at intervals he painted four small pictures for the Duke of Urbino, which were much esteemed.¹¹

After making his family arrangements, he went to Perugia to paint several pictures for the Convents of St. Antonio St. Severo, and the Friars of the Servi,¹² which were all so much admired, that commissions pressed upon him; but his desire to return to Florence made him leave one which was begun in fresco for the Monastery of St. Severo, to be terminated by his old master Pietro.

In Florence he again pursued his studies with unremitting assiduity; and the Brancacci and Corfini Chapels in the Church of the Carmelites, painted by Masaccio,¹³ were his favourite school;

¹⁰ The time of this visit to Urbino was most probably toward the end of the year 1504 (*Lettre Pittor. Perug.* p. 186); and it could not have been later than the beginning of the succeeding year, as on a picture which he painted for the Monastery of St. Severo in Perugia he put the date 1505.

¹¹ See Appendix, N° VII.

¹² See Appendix, N° VIII.

¹³ Masaccio was born in the year 1417, and died at an early age. He was the first painter who saw nature through the medium of sentiment and feeling, and adopted a breadth of manner not known to his predecessors: and though his compositions are formal, and not enough diversified, yet his works possess that grandeur and simplicity, which accompany, and even sometimes proceed from, regularity and hardness of style. He introduced large drapery flowing easy and natural about his figures; and he appears to be the first who discovered the path that leads to every excellence to which the art afterwards arrived, and may therefore be justly considered as one of the great fathers of modern art. He is a signal instance of what well-directed diligence will do in a short time; his life did not exceed 27 years, yet in that short space he carried the art far beyond what it had before reached, and appears to stand alone as a model for his successors. Vafari gives a

but of living Artists there was no one to whom he was so much attached as to Fra. Bartolomeo, by whose instruction and example he improved himself in colouring and the principles of chiar-oscuro; and in return he gave his friend some information in Perspective.¹⁴ At this time he painted the portrait of one Agnolo Doni, a Florentine gentleman, and his Lady; but the work to which his mind was particularly directed was a Cartoon for a Picture, which, when he left Perugia, he engaged to paint for the Church of St. Francesco.

This picture, which represents the Body of Christ borne to the Sepulchre, he afterwards painted in Perugia,¹⁵ and it obtained so much credit, that his professional rank was from that time decidedly established. It shewed the advantages he had acquired by study, and the benefit he derived from the friendship of Fra. Bartolomeo; for this was the first step he had taken to overcome the restraints of his previous education. When the picture was finished, he again returned to Florence; was much sought after by men of taste, and with accumulated reputation his fame soon extended itself to the Vatican.

In this celebrated era, when attention to the advancement of art and literature ennobled the distinctions of rank and fortune, Julius II. was sovereign Pontiff; a man whose mind comprehended the vast, and whose will to promote the highest efforts of intellect was only circumscribed by the limitation of his power. To such a Prince there could be no difficulty in introducing Raffaello

long catalogue of Painters and Sculptors who formed their taste and learned their art by studying his works; among whom he names Michael Angelo, Leonardo da Vinci, Pietro Perugino, Fra. Bartolomeo, Raffaello, Andrea del Sarto, Il Rosso, and Pierino del Vaga." *Vide Sir JOSHUA REYNOLDS, Vol. II. p. 93.*

¹⁴ Fra. Bartolomeo died at Florence, 1517, aged 43. "He was the first who gave gradation to colour, form and masses to drapery, and a grave dignity, till then unknown, to execution. As a member of a religious order he confined himself to subjects and characters of piety; but the few rudities which he allowed himself to exhibit show sufficient intelligence, and still more skill: he there fore-shortened with truth and boldness; and whenever the figure admitted of it, made his drapery the vehicle of the limb it invests." Such is the character of Fr. Bartolomeo given by the Professor of Painting.

¹⁵ This picture was removed from Perugia by Paul V. and is now preserved in the Borghesi Palace at Rome.

to participate in that patronage which was liberally bestowed on all who could lay claim to encouragement. Bramante was already employed as the Architect of St. Peter's, and Raffaello was in some degree related to him:¹⁶ this circumstance increased the facility of his introduction, and he was invited to Rome, to give proofs of his talents in the Pope's Palace. The summons he immediately obeyed, leaving two pictures unfinished, which he had begun for the city of Siena and the Dei family in Florence.¹⁷

When he arrived, which was in the year 1508, he was received by his Holiness with the most flattering marks of attention, and was immediately commissioned to paint one of the state chambers of the Vatican, which the Pope was then ornamenting with the taste of ancient times, and the splendor of oriental magnificence. These rooms had already employed the most distinguished talents from the time of Nicolas V. as Agostino Bramantino, Pietro della Gatta, Antonio Razzi, Luca Signorelli, Pietro Perugino, &c. and to his predecessors Raffaello added his name in that composition of the fables of antiquity, commonly called the School of Athens,¹⁸ which, when finished, gave such entire satisfaction to the Pope, that all the pictures by the various masters already painted

¹⁶ It has been common to consider Bramante as the uncle of Raffaello; but on what authority I have not been able to learn. Vasari, speaking of Bramante's interest to serve him, which he will not be suspected to undervalue, says only, that between them there was a slight relationship—"un poco di parentela ch'aveva con Raffaello." *VASARI, tom. II. p. 96.*

¹⁷ The first of these pictures was very nearly finished, and the little that remained was done by Ridolfo Ghirlandajo. It was afterwards bought by Francis I. and known in the royal collection by the name of La Giardiniera. The other was left more unfinished, and in the same state was sold after the death of Raffaello; but has since undergone so much repainting, that according to different authorities it would seem nothing now remains of its original state but the composition.

¹⁸ I am aware of the opinion of Bellori and Mengs, which has obtained credit, that the Dispute of the Sacrament was the first painted by Raffaello of these large pictures; but as this opinion, however plausible, is no otherwise founded than on their theory of the progressive change in his style of colouring and composition, I do not think their authority sufficiently conclusive to set aside the testimony of two contemporary authors, who expressly say that the School of Athens was the first picture that Raffaello painted in the Vatican. *VASARI, tom. II. p. 98. VITA DI RAFFAELLO, edited by Angelo Comolli, p. 25.*

were ordered to be effaced, and the walls prepared to transmit to posterity his own unrivalled genius.¹⁹

This extensive undertaking, which it was for him alone to plan and execute, he appears to have formed into one general design to show the triumph of the Catholic religion, its divine authority, and the dependence of human laws on its pervading influence. But whether in this arrangement there was any refined system of metaphysics, intending to conduct man from a savage state by the paths of religion and philosophy to a more intimate union with the great first cause, must now be left to the creative fancy of ingenious theorists; as neither the painter nor his contemporaries have left us any written data for speculation.

Passing through these rooms, now called the Stanze of Raffaello, in honour of his name, the first is a grand saloon dedicated to the Emperor Constantine, in which are represented four principal events in his reign, the most important to the cause of Christianity and the sovereignty of the Catholic church. The Vision of the Labarum, the Overthrow of Maxentius on the Milvian Bridge, the Baptism of Constantine himself, and his donation of the City of Rome to Pope Silvester I.

The second Stanza exhibits four extraordinary miracles, two from sacred history and two from the legends of the church. The Overthrow of Heliodorus in the Temple, and St. Peter's Delivery out of Prison. The Rout of Attila and his Army by the preternatural appearance of St. Peter and St. Paul, and the consecrated Wafer at Bolsena bleeding to testify the real presence.

The third Stanza is dedicated to those branches of knowledge that serve most to elevate the human mind, and dignify our nature in the rank of created beings, of which the principal subjects are Poetry, Philosophy, Jurisprudence, and Theology.

The subjects of the fourth Stanza are two historical from the

¹⁹ The ceiling of one of these rooms, the fourth in the suite, was painted by Pietro Perugino, which Raffaello, from his affection for his master, interested himself to preserve; and that alone escaped the general demolition.

life of Leo III. and two miraculous from the life of Leo IV. The first two are Leo's public protestation of his innocence of the charges alledged against him by the conspirators Campulus and Paschal; and his Coronation of the Emperor Charlemagne. The two miraculous subjects are, a Storm raised, and the destruction of the Saracens effected by the presence of Leo IV. at the port of Ostia, when an invasion was pending; and his staying a conflagration which threatened the destruction of St. Peter's, by the exhibition of a crucifix from the balcony of the church.²⁰

These, with smaller pictures on the ceilings of the second and third Stanza, are all designed by Raffaello, and painted in fresco by himself, his scholars and assistants; and three centuries of unsuccessful emulation have already made their eulogium.

Here is the aggregate of his powers in poetical conception and execution: nevertheless, this extraordinary exhibition of talent is not likely at the first view to be impressive to a general observer. To the German amateur, who has considered high finishing as a desideratum, whose views have been bounded by the elaborate productions of Denner and Vanderwerf, they must be negligent and incorrect: and to the English school, where masses of light and shadow and colour have superseded all other considerations, they must appear flat and cold. The sight of these great works, when Sir Joshua Reynolds first visited the Vatican, afford the most striking example in himself of their impression on a mind not prepared or cultivated to enjoy the higher excellences of the art. He passed through the rooms, and was disappointed: he confessed his feelings to a brother student, and was happy to find a coincidence of opinion; and on inquiring further, he found that those

²⁰ The order of time in which these pictures were executed can be only conjectured by the dates, either carved or painted respectively in each room; from which it would appear that the stanza called the Segnatura, now the third in the suite, was finished in 1511; the second apartment completed in 1514; and the fourth, called Torre de Borgo, in 1517. The Hall of Constantine was the last part of this stupendous work, and was intended to have been painted in oil; but Raffaello lived only to make the Cartoons, and paint two single figures, which personify Meekness and Justice.

persons only, who from natural imbecility appeared to be incapable of ever relishing those divine performances, made pretensions to instantaneous raptures on first beholding them. His reasoning upon this disappointment is equally interesting and satisfactory, and cannot be too often adverted to, when our imperfect judgment refuses assent to the established authority of ages. Though disappointed, he adds, "in justice to myself, I did not for a moment conceive or suppose that the name of Raffaello, and those admirable paintings in particular, owed their reputation to the ignorance and prejudice of mankind; on the contrary, my not relishing them, as I was conscious I ought to have done, was one of the most humiliating circumstances that ever happened to me. I found myself in the midst of works executed upon principles with which I was unacquainted: I felt my ignorance, and stood abashed. All the indigested notions of painting, which I had brought with me from England, where the art was in the lowest state, were to be totally done away, and eradicated from my mind. It was necessary, as it is expressed on a very solemn occasion, that I should become as "a little child." Notwithstanding my disappointment, I proceeded to copy some of those excellent works. I viewed them again and again; I even affected to feel their merit, and to admire them more than I really did. In a short time a new taste and new perceptions began to dawn upon me; and I was convinced that I had originally formed a false opinion of the perfection of art; and that this great Painter was well entitled to the high rank which he holds in the estimation of the world. The truth is, that if these works had really been what I expected, they would have contained beauties superficial and alluring, but by no means such as would have entitled them to the great reputation which they have so long and so justly obtained."²¹

²¹ Sir Joshua, on reconsidering the first impression that the works of Raffaello made upon his mind, justly remarks, that a relish for the higher excellences of art is an acquired taste, which no one ever possessed without long cultivation, and great labour and attention. In similar circumstances to his own, he observes, that we are

Upon the death of Julius II.²² Raffaello was honoured with the same favour and esteem by his successor Leo X. under whose patronage he continued the great work of the Stanze. He painted also in the Vatican in chiar-oscuro twelve whole length figures of the Apostles, in a room called La Sala Vecchia de' Palafrenieri; but which, from various causes, have been since destroyed;²³ and by his order he made designs to ornament one of the arcades in the grand cortile of the Palace, now called the Loggia, consisting of fifty-two historical subjects from the Bible, and arabesque decorations, which were all painted by his scholars, or with exceptions too doubtful and uncertain to identify any particular part to be of his own hand.²⁴ For this Pontiff he also made a series of large historical Cartoons from the sacred writings, representing in thirteen compositions the origin and progress of the Christian Religion, to be executed in tapestry, intended as an additional decoration for the Hall of Constantine. Seven of these Cartoons, from the concurrence of fortunate circumstances, are now in the collection

often ashamed of our apparent dulness; as if it were to be expected that our minds, like tinder, should instantly catch fire from the divine spark of the genius of Raffaello. But it is always to be remembered, that the excellence of his style is not on the surface, but lies deep; and at the first view is seen but mistily. It is the florid style, which strikes at once, and captivates the eye for a time, without ever satisfying the judgment. Nor does painting in this respect differ from other arts. A just poetical taste, and the acquisition of a nice discriminative musical ear, are equally the work of time and cultivation. See the Works of Sir JOSHUA REYNOLDS, Vol. I. p. xiv.

²² Julius II. died on the 21st of February, 1513.

²³ These Pictures were first defaced in consequence of some new arrangements made by Paul IV. Gregory XIII. endeavoured to repair the injury, by causing the white washing with which they had been obscured to be carefully removed. By this means the figures were tolerably restored, though not without having suffered considerable damage: and in the Pontificate of Clement XI. it is the common opinion that Carlo Maratti retouched or rather repaired them; but they have been since that time altogether destroyed.

²⁴ The historical designs were painted by Giulio Romano, Pierino del Vaga, G. Francesco Penni, called il Fattore, Pellegrino da Modana, Vincenzo da San. Gimignano, Polidoro da Caravaggio, *con molti altri pittori*, to use Vasari's own words. Taja, with other critics and commentators, have been at the pains to trace and discriminate with minute accuracy to whom all the parts of this work particularly belong; but as their remarks are more founded on opinion than fact, it would be to no purpose to multiply conjectures. The grotesque and arabesque parts of the Loggia were executed by Giovanni da Udini, a man eminently distinguished for his excellence in this style of decorative painting. He was also the inventor or restorer of fuoco ornaments in bas-relief in the manner of the antique, which in this work were first introduced.

of his Britannic Majesty; but the others were most probably mutilated or lost.²⁵

Raffaello, though possessing preeminent powers as a painter, had not suffered that profession alone to absorb his mind: he had studied architecture under Bramante, and in chastity of design was not inferior to that distinguished artist, who, in full confidence of his abilities, recommended him as his successor to conduct the great work of St. Peter's; to which recommendation his Holiness paid due attention, as may be seen by the following brief, making out his appointment after Bramante's death.

“ Besides the art of Painting, in which you are universally known to excel, you were, by the Architect Bramante, as much esteemed for your knowledge in that profession, in which he himself was eminent, so that, when dying, he justly considered that to you might be committed that Temple, which by him was begun in Rome to the Prince of the Apostles; and you have scientifically confirmed that opinion by having made a plan²⁶ equal to our wishes. We, who have no greater desire than that the Temple should be built with the greatest possible magnificence and dispatch, do nominate and appoint you superintendent over that work, with the salary of three hundred golden crowns per ann. (130l.)²⁷ And we order our treasurer that you be paid punctually every month, or whatever is due, on demand. Fostered by our paternal benevolence, we therefore exhort you to undertake the

²⁵ The tapestries themselves were dispersed when the Vatican Palace was sacked by the French in the year 1798.

²⁶ From a letter by Raffaello to Count Castiglioni this plan here alluded to was not a drawing, but a model. See the *original Letter*, p. 19.

²⁷ For so important an undertaking this sum would seem to be a very inadequate remuneration; but in our own country, a hundred and sixty years subsequent to this period, Sir Christopher Wren did not receive more than 200*l.* per annum for the building of St. Paul's, which included draughts, models, making estimates and contracts, examining and adjusting all bills and accounts, with constant personal superintendance, and giving instructions to the artificers in every department. And his salary for building the parochial churches of London was 100*l.* per annum. *Parentalia*, p. 344.

charge of this work in such a manner, that in executing it you have due regard to your own reputation and good name; to which end it is necessary that you employ skilful workmen; and may your efforts correspond to our hope, and to the dignity and fame of a Temple the greatest in the whole world, and most holily devoted to the Prince of the Apostles." Rome, the 1st of August, the 2d year of our Pontificate (1515).²⁸

This magnificent fabric, which cost more than a century to complete,²⁹ underwent so many changes by the various Architects employed, that it would be now extremely difficult to particularize with any degree of certainty the different parts of it which were executed by Raffaello. It appears, however, that it is to him we are indebted for the general plan of the Church as it now exists. Bramante himself did not live to finish his model, and the design was completed by his successor; to the superior merit of which, in addition to the Pope's approbation, Serlio bears honourable testimony.³⁰ The plan was a Latin cross, with three naves and chapels receding on each side, the west end and smaller transept terminating in semicircles, with a mixture of pilasters and insulated columns. At the intersection of the cross was the cupola, five arcades, from the east entrance. The Façade had a portico of triple columns insulated with unequal intercolumni-

²⁸ Vide *Bibliografia Architettonica*. Vol. II. p. 365.

²⁹ The first stone of St. Peter's was laid by Julius II. on the 18th of April, 1506; but it would be difficult to say with any accuracy when this great work was terminated, as most of the succeeding Popes, even to the reign of Pius VI. have been ambitious of adding something to the general design, or altering it from the state in which they found it. The present Façade, however, was designed by Carlo Maderno, and completed by Bernini in the Pontificate of Innocent X. who was elected to the papal chair in the year 1644, and reigned ten years.

³⁰ "Bramante interrotto dalla morte lassò non solamente la fabbrica imperfetta, ma ancora il modello rimase imperfetto in alcune parti, perche diversi ingegni si affacciarono intorno a tal cosa, e fra gli altri Raffaello da Urbino pittore, et anco intelligente nell'architettura, seguendo però i vestigi di Bramante, fece quello disegno; il quale al giudicio mio è una bellissima compositione." Vide *Architettura di Sebastiano Serlio, Libro Terzo*, p. 33.

ations, surrounded with a simple ascent of steps. It is said that Bramante intended his plan to have been a Greek cross; and it is certain that Peruzzi and Michael Angelo preferred that proportion to the one which has been adopted;³¹ yet, notwithstanding the consequent defects of a Latin cross in diminishing something of the unity and magnificence of the exterior whole, the grandeur of a lengthened continuity within, by judicious management, might perhaps have compensated for that deficiency;³² though it is highly probable that some religious consideration had its influence in the choice of the cross-calvary for the plan of a church, which was in a peculiar manner to be consecrated to the orthodox faith.

To obtain stone and marble for carrying on this vast work, his Holiness issued another brief to enable Raffaello within one year after his appointment, to get materials wherever they could be found within a limited distance, and conferred upon him absolute power to enforce the decree, which is to this effect:

“ It being of the greatest importance to the building of the Temple dedicated to the Prince of the Apostles to be plentifully

³¹ Vide *Bonanni, Templi Vaticani Historia, Tab. 13 and 17.*

³² Without attempting to define the different causes which make an impression of sublimity on the mind, it is an acknowledged feeling that succession and uniformity of parts, combined with greatness of dimension, contribute to that end. St. Peter's, however, in its present state, with all the advantage of dimension in every way, is a remarkable instance how human ingenuity can be exercised in diminishing the effect of its own powers. Instead of the awful grandeur which might reasonably be expected from the magnitude of the building, splendor and variety divert the attention, its solemnity is lost in the diffusion of light, and its size apparently diminished by the parts occupying that attention which ought to be absorbed in the whole. Yet this last defect has been praised by Baron Stolberg, Lamiiden, and other writers; and the disappointment universally produced by its apparent want of magnitude, has been attributed by them to the exactness of its proportions. If to impress the mind with grandeur and sublimity in edifices dedicated to religion, be desirable, that building must be defective which fritters away the attention of the beholder, however beautiful the parts may be of which it is composed. The ancient Pantheon is an example of the first authority, of what can be produced by a just feeling of the true principles of architecture. There simplicity and grandeur are happily combined, though now comparatively seen in a ruined state; and however we may admire great works, or cultivate a partiality for their defects, it is obvious that the Architect of St. Peter's, if he had no other merit, would deserve but little praise for making the largest and most magnificent Temple in the World appear to be less sublime than the original model of its Dome.

supplied with stone and marble of every kind; and as the ruins of Rome will furnish abundance, besides which, on making excavations every where in the city, as well as in the neighbourhood, marble of every kind is dug up; we prefer that these resources should be applied to, rather than that the materials should be brought from a distance. Having constituted and appointed you to the direction of this Edifice, we do empower you to excavate, more especially here in Rome, or within ten miles, in order to procure every sort of marble and stone that may be necessary for the building intrusted to your care. We do also command all persons of every state or condition, from the highest degree to the lowest, to give you their assistance, to obtain the same within the aforesaid limitation; and he who refuses to conform, shall in three days be fined, at your discretion, from one hundred to three hundred golden crowns.³³

“ Besides, as it has been represented to us, that frequently the stone masons cut without consideration antique marbles, and thereby deface and obliterate inscriptions of importance; we command all those who exercise that trade in Rome not to dare, without your order or permission, to break or cut any stone on which there is an inscription, on pain of being subject to the aforementioned penalty.” Rome, the 27th of August, in the third year of our Pontificate (1516).³⁴

Thus from the barbarous times of the Emperor Constantine, who stripped the bronze tiles from the roof of the Pantheon, down to

³³ In Rome the worth of the golden crown appears to have varied so much at different times, that it would be difficult to ascertain its correct value at this particular period. In 1585 it was equal to eleven Pauls in silver; in 1620 it was increased to twelve Pauls; in 1690 it was sixteen; and in 1694 it was equal to seventeen Pauls. But Fontana, from whom I have this information, has also informed us, that one hundred and one golden crowns were equal to a pound weight of pure gold, consequently, if that statement be accurate, the golden crown would be equal to something more than ten shillings sterling. Vide *Templum Vaticanum à Carolo Fontana, Lib. VI. p. 442 et 450.*

³⁴ Vide *Bibliografia Architettonica, Vol. II. p. 367.*

the enlightened era of Leo X. the edifices of ancient Rome were considered as a vast and various mine to supply the wants of individuals and the state; and it remained for Benedict XIV. to consecrate the Coliseum, to stay the destructive hand of licensed devastation, and preserve from being levelled to the ground the noblest monument of antiquity.³⁵

In the year 1515 Raffaello went with the Pope to Florence, and made a design for the Facade of the church of St. Lorenzo:³⁶ and, according to Vasari, he was also the architect of a magnificent house for the Bishop of Troja, which still exists in the street of St. Gallo in that city; but of the different buildings designed or executed by Raffaello, the one on which I would most rest his reputation as an Architect, should be the Caffarelli Palace in Rome, built in the same year. The Facade of this Palace consists of one range of coupled columns of the Doric order, supported on a rustic basement, with appropriate decorations. As this is the earliest instance that I recollect in architecture of coupled columns composing a Facade, it is probable that Raffaello was the first who introduced it; and though the ancients have left us without an example in this style of composition,³⁷ yet the moderns have found it a very useful deviation from classical authority. Sir Christopher Wren in St. Paul's, and Perrault in his celebrated Facade of the Louvre, have adopted it; the increase of the intercolumniations to give more space for windows and doors being highly

³⁵ The Farnese Palace was built of materials taken from the Coliseum; and its present ruined state is more owing to depredations from similar causes, than to the ravages of time, or the subversion of the Roman empire. As the most effectual means of preserving its present remains, Pope Benedict XIV. assigned to it all the privileges of a church, choosing to consider it as sanctified by the blood of the numerous Christians that were martyred there during the different persecutions of the Emperors; and caused altars to be placed round the *arena*, where devotees now go to sing the litanies, and perform their devotions.

³⁶ According to Count Algarotti, the original design of this Façade was in the possession of Baron Stofch, and is most probably the same which the Count himself published in his third volume *della Raccolta Corsiniana*.

³⁷ Serlio, in his restorations of ancient buildings, has given coupled columns to the Façade of the Temple of Peace; how far that plan is composed from his own invention, or from facts existing in his time, I cannot decide, but at present such a plan would be imaginary.

advantageous, which is obtained by this arrangement, without sacrificing any principle of fitness or propriety. The other buildings of Raffaello still existing are, a Palace for M. Giovanni Baptista dell' Aguila, opposite to the church of S. Maria della Vallicella in Rome. A Villa for Cardinal Giulio de' Medici, afterwards Pope by the title of Clement VII. And for the Prince Ghigi he built a range of stables in the Longara, and a chapel in the church of S. Maria del Popolo.

This Prince was a distinguished patron of Raffaello, and in whose service his time was much employed. For him he painted in fresco, in one of the rooms of his Casino in the Longara, now called the Farnesina, a picture of Galatea drawn by dolphins and surrounded with tritons, &c. which would appear to have been much admired and praised by his friend Count Castiglione, from a letter still existing by Raffaello to that nobleman.³⁸ This letter marks with probability the time when the picture was painted, which would seem to be about the year 1513, and is the only authentic memorial of Raffaello by himself, which has been transmitted to us; its insertion therefore may not be without its interest.

“SIGNIOR COUNT, “ I have made designs, in various manners, after the inventions of your lordship, to the satisfaction of all who have seen them, if they do not flatter me; yet I shall not flatter myself, until I receive your approbation. I send them. Your lordship will choose that which pleases you, if any one of them should be thought worthy. His Holiness has done me the honour to burden me with a great undertaking; the care of the building of St. Peter's. I hope I shall not sink under it; and the rather, be-

³⁸ Count Balthazar Castiglione was born at Casatico, in the Duchy of Mantua, on the 6th of December 1478. He was a distinguished amateur of the Fine Arts, the particular friend of Michael Angelo and Raffaello, and was himself one of the restorers of letters in the sixteenth century. His work, entitled *Il Libro del Cortegiano*, entitles him to celebrity, from which there is every reason to suppose, that “ he was a gentleman adorned with all the accomplishments of nature, and well read in the Greek and Latin authors.” He died at Toledo on the 2d of February, 1529, when on an embassy to the Emperor Charles V.

caufe the model which I have made pleafes his Holinefs, and is praifed by many ingenious perfons. Yet I raife my thoughts ftill higher. I wifh to equal the beautiful forms of ancient Edifices. I know not whether I fhall have the fate of Icarus. Vitruvius has offered me great light, but yet not fufficient.

“ Refpecting the Galatea, I fhould confider myfelf as a great matter, were half the things your Lordfhip has written to me but true. However, I recognife in your language the love you bear me; and accept it on this condition, that your Lordfhip will affift me in the choice of the beft: and, there being a fcarcity of good judges and handfome women, I avail myfelf of thofe ideas of the beautiful that have occurred to me. I know not whether I have attained any excellence of art; but I well know that I have ufed my utmoft endeavours. Yours to command,

Rome.

“ RAFFAELLO SANZIO.”⁹⁹

For the fame Prince he painted in frefco, on the fpandels of an arch in front of the Ghigi chapel in the church of Santa Maria della Pace, a large allegorical fubject of Sibyls delivering their prophecies for the confirmation of the revealed religion. This work was highly eftemed when finifhed; but it is now unfortunately much injured, and parts are entirely effaced. For his Cafino in the Longara, Raffaello made a ferief of defigns from Apuleius's

⁹⁹ “ *SIGNOR COSTE,* Ho fatto difegni, in più maniere, fopra l'invenzioni di voſtra ſignoria; e ſodisfaccio a tutti non mi ſono adulatori. Ma non ſodisfaccio al mio giudicio; perche temo di non ſodisfare al voſtro. Ve gli mando. Voſſignoria faccia eletto d'alcuno, ſe alcuno farà da lei ſignato degno. Noſtro ſignore, con l'onorarmi, m'ha meſſo un gran peſo ſopra le ſpalle; queſto è la cura della fabbrica di S. Pietro. Spero bene di non cadervi ſotto; e tanto più quanto il modello, eh' io ne ho fatto, piace a ſua Santità, ed è lodato da molti belli ingegni; ma io me levo col penſiero più alto. Vorrei trovare le belle forme degli edifizî antichi; nè ſo fe il volo farà d'Icaro. Me ne porge una gran luce Vitruvio; ma non tanto che baſti.

“ Della Galatea, mi terrei un gran maeftro, ſe vi foſſero la metà delle tante coſe, che V. S. mi ſcrive; ma nelle fue parole riconoſco l'amore che mi porta, e le dico con queſta condizione, che V. S. ſi trovaſſe meco a far ſcelta del meglio; ma, eſſendo careſtîa e de' buoni giudici e di belle donne, io mi ſervo di certa idea che mi viene alla mente. Se queſta ha in ſe alcuna eccellenza di arte, io non fo; ben m'affaticò d'averla.

Di Rome.

“ V. S. mi commandi,

RAFFAELLO SANZIO.”

history of Cupid and Psyche, which were painted by himself and his scholars on a ceiling of a spacious Hall. This great work is comprised in many divisions. One of the two principal compartments into which the roof is divided represents Venus and Cupid demanding justice against each other of Jupiter, in full assembly of the Gods. The other exhibits the nuptials of Cupid and Psyche. Besides these there are four triangular compartments on each side, and one at the end, containing the other parts of the story: and two lunettes at each end, with five on each side, representing Cupids bearing the spoils of the Gods; and these several divisions are formed by festoons of flowers and foliage painted by Giovanni da Udine: the other artists who assisted in the historical part were Giulio Romano, Francesco Penni, called *il Fattore*, Gaudenzio and Raffaello dal Borgo. What was painted by Raffaello himself would not be easy at this time to ascertain. The pictures were originally exposed to the open air, as the Loggia of the Vatican is at present; and from being much damaged by the weather, the building was inclosed, and Carlo Maratti employed to repaint and repair them; so that the original work is now to be judged of only by parts; and a raw blue sky, which very inharmoniously prevails, proclaims the injury they sustained in their renovation.

In the Church of St. Augustin he painted in fresco, on one of its piers, the Prophet Isaiah, intended as the commencement of a series of pictures to ornament that church; but some dispute arising concerning the expence, the Fathers relinquished their design; a loss much to be regretted, as the style of this picture is equal to his best works.⁴⁰ He also decorated his own villa⁴¹ with arabesque ornaments, a group of figures shooting at a target, and a small historical subject, called the Marriage of Roxana; which

⁴⁰ The dispute concerning the price of this picture is said to have been referred to Michael Angelo to adjust, who settled it in one word, by telling the Fathers that the knee alone was worth more money.

⁴¹ This villa is within the walls of Rome, near to the Porta Pinciana, and now belongs to Cardinal Giuseppe Doria.

complete the enumeration of all his works in fresco that have come to my knowledge.

From the accession of Leo X. it has been remarked, that Raffaello relaxed in his application to painting; and his professional talents in that art are said to have suffered in public estimation. He was doubtless much occupied in making designs and cartoons for his numerous pupils; and his engagements in Architecture must have made a considerable demand upon his time. Mengs, his great critic and commentator, has particularly noticed this declining era; but rather supports his opinion on assertion, than attempts to satisfy the judgment by an investigation of the truth; declaring, without any reference to facts, that Raffaello under Leo X. is not to be compared with the same painter under Julius II. During this period his works in fresco are well known to have been principally committed to his scholars; and he who has much to do, and employs many to assist him, necessarily compounds for great inequality of talent; and if, by a false estimate, the want of ability in others be imputed to him who has a reputation to lose, diminished fame must ever be the consequence of extensive engagements. His oil pictures however do not stand in need even of this apology. They mark progressive improvement to the end of his life. I have subjoined a list of the most authentic, as noticed by Vafari and other writers, with a view to make this essay more acceptable: and I hope that the time may arrive, when the classical works of genius in painting may become as essential to a great library, as the works of Poets, Historians, and Biographers.

Raffaello was not only eminent as a Painter and an Architect, but he was desirous to emulate the reputation of his great contemporary, Michael Angelo, in being a Sculptor also. We are informed, that with his own hand he executed some statues, but one only is referred to by the anonymous author of the Milan MS. which was a statue of a child, then in the possession of Giulio Romano; and of this statue there can be no doubt, as it is also

recognised by Count Castiglione, in a letter written by him to M. Andrea Piperanio in the year 1523;⁴² but what became of it subsequent to that time, is not known. There is however, in the Ghigi chapel in the church of S. Maria del Popolo, a statue of Jonah from his own model, and executed in marble, under his immediate direction, by Lorenzetto, which remains an extraordinary instance of the versatility of his powers, as this specimen of sculpture may fairly rank with the best productions of modern Rome.

In the midst of his professional reputation, Raffaello was equally cared for by the learned and the great. Ariosto and Aretino were among the number of his most intimate friends; and their opinions were often consulted in his historical compositions. Botari asserts that the Cavalier Carlo del Pozzo had an original letter by Raffaello addressed to Ariosto, in which he requested to know the characters he would have introduced into his picture of the Dispute of the Sacrament, which would best illustrate and dignify that subject. The celebrated Cardinal Bembo⁴³ and Count Balthazar Castiglione felt it an additional honour to blend his name with theirs; and he was so much beloved by those of his own profession, that, according to Vasari, whenever he went to court he was attended from his own house by a numerous train of distinguished Painters, who accompanied him on those occasions to do him honour.⁴⁴ Neither was his reputation for urbanity confined to Rome or to Italy. Albert Durer, who was the most distinguished artist north of the Alps, solicited his friendship from

⁴² Vide *Lettere Pittoriche*, tom. 5, p. 161.

⁴³ Pietro Bembo was born at Ravenna in the year 1470. He is distinguished for his erudition and literary accomplishments. Upon the accession of Leo X. he was chosen to be his secretary: he was advanced to the dignity of the purple by Paul III. in the year 1538, and soon after made Bishop of Bergamo. He died in the year 1547, from a hurt he received in his side by his horse running with him against a wall. His works are numerous in verse and prose, both in Latin and Italian. They were the admiration of his time for the polish he gave to the Tuscan language; and his poetical compositions in Latin are extremely elegant, though sometimes objectionable for want of a corresponding propriety of sentiment.

⁴⁴ . . . non andava mai a Corte, che partendo di casa non avesse seco cinquanta pittori, tutti valenti, e buoni, che gli facevano compagnia per onorarlo. *Vasari*, tom. 2. p. 134.

the Netherlands; and he returned his civilities with corresponding courtesy and politeness.⁴⁵

Leo X. regarded him with the highest esteem: he was much about his person, was made groom of the chamber, and from the well known attachment and munificence of that Pontiff, Raffaello is said to have had reason to expect the honours of the purple; which is the alledged cause for his not marrying the niece of Cardinal di Bibbiena,⁴⁶ who was desirous of the alliance. It seems however, for reasons best known to himself, that Raffaello was not inclined to this marriage; he had deferred it from time to time, probably because he was too much attached to the person with whom he lived, to desire any change; though the conjecture is perfectly natural that he should hesitate in performing a ceremony, which should for ever exclude him from all honours that the government could bestow. In modern times some doubts have been created as to the validity of these facts; but Frederic Zucchero⁴⁷ and the Milan MS. add additional weight to the testimony of Vasari; and though the whole evidence collectively be considered as weak, yet, as nothing stronger than conjecture has been opposed to it, it is not for me to add useless suppositions, or create a maze of probabilities to perplex those opinions which have hitherto been received.

Of ostentatious magnificence and intellectual discrimination Leo X. was certainly not less ambitious than Charles V. or Philip IV. And when the distinguished dignities of Velasquez are con-

⁴⁵ Albert Durer was born at Nuremburg 1471, and died 1528. As a specimen of his abilities, and esteem for Raffaello, he sent him his own portrait, and in return Raffaello sent Albert Durer a number of prints by Marc' Antonio from his own designs, and several original drawings.

⁴⁶ Bernardo Divizio, afterwards Cardinal di Bibbiena, was born at Bibbiena in Tuscany 1440; first made secretary to Lorenzo de' Medici, and afterwards to Giovanni de' Medici, his son, who, being raised to the Papal dignity by the title of Leo X. honoured M. Divizio with the purple 1513. He died in the year 1520.

Cardinal di Bibbiena is numbered among the reformers of Belles-lettres, and of the drama; his comedy, entitled *La Calandra*, was the first written in Italian prose.

⁴⁷ Vide *Idea de' Pittori ec. lib. 2. cap. 6.* anche *Pittoriche, tom. 6. p. 129.*

sidered, it may be less a matter of surprize that the head of the Church should meditate the highest honours for one who had so ably contributed to perpetuate the sovereignty of her faith over the Catholic world by more noble and lasting commentaries than those of St. Jerom or St. Thomas Aquinas.

At this period, in the meridian of life, and in the full possession of its enjoyments, Raffaello became an unfortunate victim to the barbarous state of the medical knowledge of his own time: and from the unscientific manner in which his death has been reported, the grossest misapprehensions have been taken as to the cause of it. Raffaello was handsome in his person, amiable in his manners, and of delicate constitution. He was not married; and the irregularities incident to celibacy have been imputed to his character with a liberty of construction not supported by authority, nor justified by any known facts.

A beautiful young woman, the daughter of a baker in Rome, and thence known by the distinction of La Bella Fornarina, was the person who early engaged his affections. Her portrait is represented as a Muse in the picture of Mount Parnassus in the Vatican, painted in or before the year 1511.⁴⁸ It also appears, that while he was employed by the Prince Ghigi in painting his Casino in the Longara, which was one of his latest works, that he was more attentive to La Fornarina than to his employment for the Prince. "Raffaello did not expedite his work with any solicitude, from frequently leaving it to attend upon "La sua amata;" from which circumstance it occurred to the Prince that the best way to have his work sooner terminated was to invite her also to reside in his house, which was done, and the Loggia was speedily finished, transcendently displaying the superior powers of his mind."⁴⁹ This is the account given by the author of

⁴⁸ Plate IX. in this work is a copy from that Portrait.

⁴⁹ "Raffaello non attendeva al lavoro con premura fuggendo spesso per trovare la sua amata; la qual cosa

the Milan MS. and perfectly agrees with Vasari, who relates the same circumstances; which sufficiently show that the greatest attachment subsisted between them. Neither is there the slightest mention of any other person who is supposed to have divided his affection. Raffaello is also known to have lived with her till his death; and, as a further confirmation of the sincerity of his affection, he left her by his will in a state of independence.

From these facts, his morality may be censured by a better order of society, but there can be no reason to suspect that he was otherwise a man who made his passions subservient to irregularity. Whatever was the cause of the violent fever with which he was suddenly attacked, the physicians who were called in, immediately bled him, and with so little discretion that instead of the benefit they proposed, his end was precipitated, and he fell a victim to the mistake.⁵⁰ By this improper treatment, he became so rapidly reduced, that he had only time to make his will, and conform to the last offices of religion, before his death, which took place on the 7th of April, 1520.⁵¹

Thus terminated the life of the most illustrious Painter of modern times; and, for any data we have to the contrary, perhaps the most eminent that ever lived at any period of the world.

fece venire in testa ad Agostino, che voleva presto finita quell' opera, di far venire la donna in sua casa, acciò l'havesse sempre seco, et non perdesse tempo fuori di casa, et con cio fini quel lavoro, che è ammirabile, et stupendissimo."

⁵⁰ " per poca prudenza gli medici cavarano sangue, di maniera che indebolito si sentiva mancare, laddove egli aveva bisogno de ristoro . . ." *VASARI vita di RAFFAELLO.*

" Onde il medico, che credeva poterlo guarire con levargli del sangue, gli affrettò la morte quando necessitava di ristoro fu indebolito dipiù, et così fu messo a morte." M. MS.

⁵¹ Cum minus robustâ valetudine uteretur Raphaël, effusus quam vires suae ferebant, veneri operam dedisse videtur, unde calorem et debilitatem consequi nihil mirum. Medici (pluralem enim Vasari numerum adhibet, alii unum modo memorant) exsiccationi suae et quasi fortasse metuentes, si tanto viro mortem accelerasse crederent, hanc excusationem praetexebant, se a Raphaële, quâ erat verecundiâ, veram febris causam celatos esse, caloremque ex alia et ordinaria causa ortum putantes, sanguinem misisse, et *de sanguine* curasse, aliter facturos, si sibi rem candidè, ut erat, narrasset. Quicquid est hujus, ex ambiguo sermonis usu, gravis error prognatus est et vulgares libros pervagatus; Raphaëlem scilicet non, quod verum esse jam vidimus, ex nimia veneris indulgentia, sed ex turpis morbi contagione mortem obiisse.

In his Will, after leaving to La Fornarina, as I have before observed, a sufficiency to live independent, he bequeathed the rest of his property to a relation at Urbino, and to two of his scholars, Giulio Romano and Francesco Penni, appointing an intimate friend, Monfig. Turini da Pefcia, who was then Datario to the Pope, his executor, with a power to reserve as much of his property as might be thought necessary to construct a small chapel in the church where he should be buried, and endow it with masses to be said for the benefit of his soul.⁵² His death was a subject of universal regret; and the Pope is said particularly to have mourned his loss. His body laid in state in the hall of his own house; and the celebrated picture of the Transfiguration, which he had just finished, was placed at the head of the room. His remains were afterwards removed with great funeral pomp to the Pantheon, where the last ceremonies were performed; and, at the request of Leo X. Cardinal Bembo wrote the following inscription, to honour his memory, and mark the place of his interment.⁵³

D. O. M.
 RAPHAEL. SANCTIO IOHAN. F. VRBINATI
 PICTORI EMINENTISS. VETERVMQ. AEMVLO
 CIVIVS. SPIRANTEIS. PROPE. IMAGINEIS
 SI. CONTEMPLERE
 NATURAE. ATQVE. ARTIS. FOEDVS
 FACILE. INSPEXERIS
 IVLII II. ET LEONIS X. PONT. MAX.
 PICTVRAE. ET. ARCHITECT. OPERIBVS.
 GLORIAM. AVXIT.
 VIXIT. AN. XXXVII. INTEGR. INTEGROS
 QVO. DIE. NATVS. EST. EO. ESSE. DESIIT.⁵⁴
 VII. ID. APRIL. MDXX.

ILLE. HIC. EST. RAPHAEL. TIMVIT. QVO. SOSPIRE. VINCI
 REERV. MAGNA. PARENS. QVO. MORIENTE. MORI.

⁵² This part of his will was also carried into effect. A statue of a Madonna was executed in marble by Lorenzetto for the altar, and is now known by the name of La Madonna del Saffo; and Monfig. Turini, the executor, assigned a house in Rome, which belonged to Raffaello, producing a rent of 70 crowns per annum, to be appropriated to the endowment of the chapel. This house now exists in Panicò, at the end of a narrow street called il Vicolo de' Coronari, and is distinguished by the portrait of Raffaello being painted on it, copied from his bust in the Pantheon. In the year 1581, at the desire of G. Siticella, arch-priest of the Pantheon, Gregory XIII. united this property to the revenue of his office; and in the year 1705, the arch-priest of that time mortgaged the house to repair it, and it now produces but a very small surplus, "pregiudicievole all' anima del buon Raffaello."

⁵³ After the lapse of 150 years, Carlo Maratti caused a bust of Raffaello to be placed in the Pantheon, which was executed in marble by Paolo Naldini. The portrait was copied from the one painted by Raffaello himself in the School of Athens.

⁵⁴ In the year 1520 Good Friday happened on the 7th of April, and it is to be remarked, that the same moveable feast in the year 1483 fell upon the 28th of March, the day on which Raffaello was born; hence he is said to have died on the anniversary of his birth, completing his thirty-seventh year.

THE claims of Raffaello to that high praise which has been bestowed on his name remain to be considered. No early dawnings of genius have been preserved, nor has any effort of childhood been recorded, to mark the inspiration of his infancy. The earliest work of his, known with accredited authority, is to be found in the library of Siena; the picture where his own portrait represents him to be about eighteen years old is the first authenticated example in fresco to which we can at this time with any certainty refer; and the Assumption of the Virgin for the church of St. Francesco in Perugia, is the first oil picture which is acknowledged without controversy. All prior works are lost, or confounded with the unnoticed productions of contemporary students.

As the description of a picture can bring before the reader but a faint representation, though it be ever so scientifically related, I fear a detail of critical remarks upon such works as cannot be presented to the view would be equally unsatisfactory: I shall therefore, with respect to the works of Raffaello, direct my observations to general principles, and make my remarks subservient only to the leading features of his style.

It is not in oil painting where the great superiority of Raffaello is to be sought; nevertheless, from the time he left Siena till he commenced his great work in the Vatican, there is only one undisputed picture of his in fresco. During this period there is a carefulness and precision in all his works, characterised by a dryness and littleness of manner which he inherited from his master.⁶⁵

⁶⁵ Critics and connoisseurs, for their own convenience, have methodised the improvement of Raffaello into three æras, and class his works into his first, second, and third manner; by which arrangement much error is generated, as this mode of classification gives an importance to the dry and insipid juvenile works of that period, constantly attributed to him as specimens of his first manner, which would not be tolerated, but for the artificial

In his earliest pictures gilding was introduced to give splendor to the lights; but this peculiarity is perhaps more to be imputed to the age than to the artist. He produced the effect of roundness and solidity by blending colours even to excess; yet this has a tendency to destroy their brilliancy, and is at the same time unfavourable to just representation, as may be seen in the elaborate works of Leonardo da Vinci, where extreme softening, instead of producing the desired effect, gives the appearance of ivory, or some other hard substance, highly polished.⁶⁵ The general character of Raffaello's pictures in oil seems to show a hand cramped and confined, and to want that facility and spirit which he so admirably preserved in his fresco works. His easel pictures therefore stand in a lower degree of estimation; for though he constantly, to the day of his death, embellished his performances more and more, with the addition of those lower ornaments, which are of the first importance to the followers of the Venetian school; yet he never arrived to such perfection as to be an object of imitation; nor did he ever acquire that nicety of taste in colouring, that breadth of Chiar-oscuro, that art and management of uniting light to light and shadow to shadow, so as to make the object rise out of the ground with the plenitude of effect so much admired in the works of Corregio.

On the sight of the Capella Sistina he immediately, from a dry, gothic, and even insipid manner, which attends the minute accidental discriminations of particular and individual objects, assumed that grand style of painting, which improves partial representation by the general and invariable ideas of nature. His fresco pictures

support of a great name. Such pictures abound in every part of Europe; and wherever they claim attention for their own merit, they can only serve to falsify the taste, and disgrace both the artist and his profession.

⁶⁵ "The portraits of Cornelius Janßen have this defect, and consequently want that suppleness which is the characteristic of flesh; whereas in the works of Vandyke we find that true mixture of softness and hardness perfectly observed. The same defect may be found in the manner of Vanderwerf, in opposition to that of Teniers; and such also, we may add, is the manner of Raffaello in his oil pictures, in comparison with those of Titian."—*Sir JOSHUA REYNOLDS.*

in Italy, and his Cartoons now in England, are the great works on which his immortality is founded. This mode of painting excludes all attention to minute elegancies; and as Raffaello owes his great reputation to his excellence in the higher parts of the art, so this mode was well calculated to display his superior powers, and at the same time not likely to betray him into any mechanical habit that his better judgment might disapprove. In these compositions propriety of sentiment prevails. In each individual figure the component parts are correctly adapted to its own character, and the action uniformly cooperates with the general design. In this respect Raffaello may be considered as preeminently feeling the principles of the ancients, as far as we can judge from those specimens of their sculpture which still exist: but if his drawing be considered in the abstract, as only relative to form, his correctness of outline cannot be compared with the antique. FORM with him was only a vehicle of sentiment, to which it was ever made subservient. His drapery is uniformly well cast, the folds well understood, and disposed with great simplicity and elegance. In the disposition of hair he is peculiarly graceful; and, as may be most appropriate, it is arranged without formality, or negligent without being wild.

In composition Raffaello stands preeminent. His invention is the refined emanation of a dramatic mind; and whatever can most interest the feelings, or satisfy the judgment, he selected from nature, and made his own. The point of time in his historical subjects is always well chosen; and subordinate incidents, while they create a secondary interest, essentially contribute to the principal event. Contrast or combination of lines make no part of his works, as an artificial principle of composition; the nature and character of the event create the forms best calculated to express it. The individual expression of particular figures ever corresponds with the character and the employment; and whether calm or agitated, is at all times equally remote from affectation or insipidity. The

general interest of his subject is kept up throughout the whole composition; the present action implies the past and anticipates the future. If in sublimity of thought Raffaello has been surpassed by his great contemporary, Michael Angelo,⁵⁷ if in purity of outline and form, by the antique, and in colouring and chiar'-oscuro by the Lombard and Venetian schools, yet in historical composition he has no rival; and for expression, and the power of telling a story, he has never been approached.

Possessing such powers, it will be doubtless readily acknowledged, that no man ever stood less in need of foreign assistance than Raffaello; yet it may be satisfactory to know, that no man of genius ever availed himself more than he did of the productions of his predecessors. In one of his greatest, as well as one of his latest works, the Cartoons for the Hall of Constantine, it is very apparent he had the studies before him, which he made from Masaccio, as may be seen in those which are fortunately preserved in this country. Two figures of St. Paul, which he found there, he adopted in his work: one of them for St. Paul preaching at Athens, and the other for the same Saint when chastising the forcerer Elymas, and another figure apparently wrapped up in thought, listening to the preaching of St. Paul. The figures of Adam and Eve expelled from Paradise, in the Loggia of the Vatican, are taken from the same master, and, as far as my recollection serves me, without any alteration. For the Sacrifice at Lystra he took the whole ceremony much as it stands in an ancient Basso-relievo since published in the ADMIRANDA. The Burial of Christ by Andrea Mantegna furnished him with the general arrangement

⁵⁷ Sir Joshua Reynolds, in his fifth Discourse to the Academy, observes, "that it is to Michael Angelo Raffaello owes his grandeur of style. He was taught by him to elevate his thoughts, and to conceive his subjects with dignity. His genius, formed to blaze and to shine, might, like fire in combustible matter, for ever have lain dormant, if he had not caught a spark by his contact with Michael Angelo; and though it never burst out with *his* extraordinary heat and vehemence, yet it must be acknowledged to be a more pure, regular, and chaste flame."

of the composition for the same subject in his celebrated oil picture now in the Borgheſe Palace. To theſe might be added, if it were neceſſary, many other ſimilar acknowledgments.

Much has been ſaid on the ſubject of plagiarifm, and critics have ever been ready to eſtimate by their own neceſſities what is borrowed from others. Invention, with its higheſt claims, depends on the happy combination of materials already known, or in finding out new combinations where they were not before ſuppoſed to exiſt. He who can with a glance diſcriminate perfection, and make the diſcriminations his own, owes as much to his own genius as to thoſe who gave him the opportunity of exerciſing it. But little minds would rather be originally wrong, than not be ſuppoſed to poſſeſs a creative fancy; and it is worth remarking, in the hiſtory of art, as well as literature, that thoſe who have been deſirous to diſtinguiſh themſelves by eccentricity of feeling, have always been the minor geniuses of the day. A painter may diſtort the human figure in a thouſand different ways, unlike any thing that ever has been, and will then moſt probably deſerve only the credit of being wrong.⁴⁸ Superior genius is impelled forward to a **WHOLE** by ſome law ariſing out of aggregate principles, and in accompliſhing his object, adopts the beſt means to that end, wherever they can be found.⁴⁹ That nature is not only the moſt abun-

⁴⁸ Sir Joſhua Reynolds has remarked, that the two men moſt eminent for readineſs of invention that occurred to him were Luca Giordano and La Fage, one in painting, the other in drawing.

⁴⁹ To ſuch extraordinary powers as were poſſeſſed by both thoſe artiſts, the character of genius cannot be reſuſed; at the ſame time it was that kind of mechanic genius, which operates without much aſſiſtance of the head. In all their works, which are (as might be expected) very numerous, it would be in vain to look for any thing that can be ſaid to be original and ſtriking; and yet, according to the ordinary ideas of originality, they have as good pretenſions as moſt painters, for they borrowed very little from others; and ſtill leſs will any artiſt that can diſtinguiſh between excellence and inſipidity, ever borrow from them." To theſe names might be added Sprangler, Goltzius, and many others, whoſe claims to originality and genius ſeem only to have been eliminated by their diſtortion and extravagance.

⁵⁰ With reſpect to Raffaello, it may be proper to remark, that the work of Maſaccio juſt cited, from which he borrowed ſo freely, was a public work, and at no further diſtance from Rome than Florence: ſo that if he had conſidered the aſſiſtance he derived from that Maſter as diſgraceful, he was ſure to be detected; but he was well ſatiſfied that his character for invention would be little affected by ſuch a diſcovery; nor is it, except

dant, but an inexhaustible source of those means cannot be denied; and it is equally certain progressive improvement has always been in proportion to the regard that has been paid to nature as a model or a guide. No Dutch master was ever more subservient to her laws than Raffaello; by his particular, as well as general habits of study, he was sensible to all her resources. Sir Joshua Reynolds very happily remarks, from drawings still existing for the celebrated picture of the Dispute of the Sacrament, that it is evident he first drew the figures in that composition from an individual model; and his attention was so faithful to the object before him, that he made all the figures with the same cap the model then happened to wear; so minute a copyist was this great man, at a time when he was allowed to be at the head of his profession. This accurate attention, besides giving him the habit of correctness, I have no doubt, supplied him with matter for reflection, and gave rise to new associations, which fertilized his mind.⁶⁰

From attending to his pictures in the Vatican, I was more impressed with his application of the study of nature to the great end of historical painting, than I was ever before sensible of. Some of the outlines I then drew, in order more effectually to examine and understand those great works, and to which I also added the principle of light-and-shadow, to render them more intelligible, will perhaps be found the most interesting part of the present pub-

in the opinion of those who are ignorant of the manner in which great works are formed. Those who steal from mere poverty, who have nothing of their own, and cannot exist without making depredations, who are so poor that they have no place in which they can even deposit what they have taken; such men, indeed, only more emphatically proclaim their own incapacity, by courting an alliance which they cannot support, and like most artificial contrivances for gaining credit, instead of advancing their reputation, they defeat the end by the means that are employed."

⁶⁰ Those artists who have early deserted nature, as *standing in their way*, have always become inveterate mannerists. When novelty with all its crudities is mistaken for genius, a trick of execution may supply the want of more valuable knowledge, and reap the praise for a time, that ought to be bestowed on purer efforts of mind. Such works, however, like the fashionable attractions of the day, invariably cease to be of value when they cease to be new.

lication. They were all traced from the original pictures with the most careful attention; and though at a time not the most favourable for study, yet, I hope, they will be found more accurate than any copies of a similar kind hitherto published. These, with my other studies from the works of Raffaello were made while the French were in possession of, and sacking the Vatican Palace; and from the knowledge of so many facts constantly passing under my eye in that situation, I was first induced to make those notes, which I afterwards published in the form of a journal.

The greater number of Heads, as may be perceived, are from the Dispute of the Sacrament, because it is universally allowed that every part of that picture was executed by Raffaello himself. The heads of Cardinal Bonaventure and St. Jerom are in the original as fine examples of attention to nature and appropriate feeling of character, as are to be found throughout his works; and the Pope with extended arms happily combines an action which gives sentiment to expression. The energy of the two young men earnest in the mysterious sublimity of the Eucharist, show how Raffaello made academic drawing subservient to impassioned feelings; and the Madonna with great softness of character might also be found, in the severity of criticism, equally deficient in that refinement of drawing essential to ideal beauty. La Fornarina is interesting from being the portrait of his mistress. The ideal head of Homer is a fine example of an historical portrait, and the Crusade Officer, of an individual portrait historically treated. The heads from the Jurisprudence, the School of Athens, and the Retreat of Attila, are intended to point out a freedom of drawing and breadth of light-and-shadow, which in the original pictures decidedly show that difference which Sir Joshua Reynolds has so judiciously remarked to exist between the works of Raffaello in fresco and in oil. These pictures making part of the walls of the Vatican Palace, escaped being transported to the Louvre in the general sack of Rome in the year 1798; and still serve to mark the

grandeur of past times, which to this ill-fated city are not likely ever to return.⁶¹ Whatever may be the abuses of the hierarchy, he must have a cold heart who does not rejoice that the Christian world was once induced to contribute some proportion of its wealth in raising to posterity such noble monuments of intellectual greatness as exist in St. Peter's and the Vatican; but from this retrospect it is painful to reflect, that Europe in a more enlightened era should be scattering hundreds of millions to exterminate the human species; leaving no other chance for her present existence being known to futurity, than through political records and disgraceful annals.

The eminence to which the Italian schools arose in Painting, Sculpture, and Architecture, has given rise to endless speculations as to the causes which most contribute to the advancement of those arts. The Abbe du Bos, and Winkelmann, have long given to the public their respective opinions on the influence of climate:⁶² forms of government have been referred to, and the philosophic Hume, in his inquiry into the operations of the human mind, has not overlooked this subject, but has not been more successful in its investigation.⁶³ By those interested beyond the theories of metaphysical speculation, the advantages of patronage have been thought paramount to every other consideration; and the want of encouragement been made sufficient at all times to

⁶¹ Soon after the accession of the present Pope, application was made to the British government from Rome to borrow a hundred thousand pounds, earnestly solicited in extreme poverty. As security for this sum, and the payment of the interest, the duties arising from the customs in the Ecclesiastical State were offered; and in case they might be thought insufficient, some of the most wealthy princes were proposed as willing to join in the security with their private fortunes. The loan was asked for seven years, and after that period to be paid off by five annual instalments. Whether the application was attended to, I do not know; but the original document, agreeable to this statement, passed under my own review.

⁶² Vide *Reflexions critiques sur la Presse et sur la Peinture*, par Jean Baptiste du Bos.

Winkelmann, in the third chapter of his *Histoire de l'Art*, has pursued this subject through its various ramifications, and made the result, as might be expected, agreeable to his theory.

⁶³ "In short, the arts and sciences, like some plants, require a fresh soil; and however rich the land may be, and however you may recruit it by art or care, it will never, when once exhausted, produce any thing that is perfect or finished in the kind." HUME'S ESSAYS. *On the rise of Arts and Sciences.*

account for the want of success: but “if those qualities of the mind which possess a power of producing excellence, beyond the reach of rule, which no precept can teach, and which no industry can acquire,” prevail at one time, and are wanting at another, I fear it will be hopeless by any adventitious stimulus to supply the absence of genius. Nevertheless it can only belong to extensive patronage and encouragement to discover at any period what proportion of that rare intellectual quality there is amongst us, and to what extent it can be improved.

At the restoration of the arts in Italy the field was wide in its extent, and the means were ample for their cultivation. The subjects from Christian theology were proper to ornament the churches; pictures and statues were calculated to assist the devotional feelings of the people; and as there were no works of this kind in other countries superior to their own, their early efforts were not chilled by disparity of competition, nor their emulation extinguished by any importation from their neighbours. Every man in his time was honoured and esteemed for the talent he possessed, and as the feeblest attempts were not degraded by any humiliating comparison with superior excellence, so neither were the early dawnings of genius corrupted or misled by the vicious errors and habits of any rival nation: hence from the time of Cimabue and Giotto, till the age of Michael Angelo and Raffaello, including a period of two hundred years, there was under the auspices of the Church a regular and progressive advancement in the arts of design. These advances to excellence were made by minutely copying individual objects in the detail, and afterwards by attending to those principles which give pathos and dignity to representation.

In the infancy of art Giotto first began to give life and expression to his figures. Taddeo Gaddi and Simon Sanese improved upon him. Stephen Scimmia and his son Thomas added some knowledge of perspective to their works; and in the blending of colours they were more successful. The same may be said of

others, who were yet followers of the school of Giotto, though with gradual improvement. In the second age a greater progress was made. Invention was more copious, and by Masaccio nature was attended to with more knowledge and feeling of the true principles of simplicity and grandeur; but the great Lionardo da Vinci marked the third era, by giving to his works a more just knowledge of Chiar'-oscuro, and a strength and manliness of design wholly unknown to his predecessors, which was afterwards elevated and refined in the Capella Sistina and the Stanzas of the Vatican.

During the last century the arts declined to the lowest ebb. The churches and convents had been supplied, and the public mind seemed no longer interested in the reproduction of new works; yet individuals were not wanting to honour and reward individual merit; but private encouragement, though for a time it may foster genius and direct it, yet without the professional value of the art be felt by the many whom it is intended to interest, exertion will be languid, and patronage will be useless. He will soon begin to doubt his own opinion, who finds himself alone. The value of his profession must be stamped by general esteem; and a mutual feeling of good taste must be understood between the professor and the public:⁶⁴ a co-operation which happily existed in Italy in the reigns of Julius II. and Leo X.

⁶⁴ By the public the populace is not meant, but that numerous class, which cultivate refinement as necessary to the rank they hold in society, neither in the slightest degree must I be understood to depreciate private patronage, or undervalue the just commendation due to individuals who employ any portion of their fortune in rewarding talent, or stimulating its exertion.

It is to the efforts of M. Arujo, the Portuguese Minister now at the court of St. Petersburg, that M. Bartolozzi is established in Portugal to found a school of engraving. When this celebrated artist offered his services to that government for 200*l.* per ann. M. Arujo, through whom the application was made, represented the advantages to his court with such conviction of their importance, that he proposed the sum might be annually deducted from his own salary, if any difficulty should arise as to the financial part of the arrangement. In our own country we are indebted to an eminent Physician for having raised to notice and to fame two of the most distinguished artists in landscape painting that have ornamented the English school. Their talents were, however, favourably received by the public, from their pursuits being congenial with the national taste; but

In the progress of the arts in different countries of Europe national taste has been as decidedly marked as national character; and though education may do much, yet, from the facts before us, any attempt to promote a style of painting, not felt or recognised by the general habits and associations of a country, would seem to be ineffectual. The Dutch school had its sympathy in Holland, as much as the sublimer efforts of Michael Angelo and Raffaello in Rome. The Venetians felt the splendor of colouring more than the dignity and propriety of composition; and in this country, I fear, portrait painting, and the interesting scenery of domestic life, will hereafter characterise the English among the schools of Europe. This opinion I found intirely on national feeling, and not on want of ability to embrace a more wide and extended field. One great work has been produced, and under circumstances of peculiar difficulty to the artist who devoted his time to its completion, which now for more than twenty years has attracted the attention of foreigners, and been the admiration of our own country; yet this work has evidently created no sympathy in the public mind; as no efforts in the nation at large, or of wealthy individuals, have promoted any similar undertaking to call forth the historical genius of the country, or show its claims to rank with the schools of Italy.

Procter, whose elevated genius was equal to the sublimest efforts of art, found no asylum in the public mind; and though his merit was acknowledged, and his reputation established, he lived in penury, and died in distress.*

* Thomas Procter was born at Settle in Yorkshire, and died in London in the year 1794.

APPENDIX.

CONTAINING

A LIST OF OIL PICTURES BY RAFFAELLO,

AUTHENTICATED BY

VASARI AND OTHER WRITERS.

- I. ASSUMPTION of the Virgin. This picture was executed for the Monastery of St. Francesco in Perugia, and is supposed to have been painted when Raffaello was about 18 years of age.
- II. St. Nicholas, painted for the church of St. Agofino in Città di Castello. This picture was purchased by the late Pope, and placed in his collection.
- III. A Crucifixion, painted for the church of St. Domenico in the same city, and still remaining in that church.
- IV. The Marriage of the Virgin Mary, now in the chapel Albizzini in the church of St. Francesco, also in Città di Castello. On the frame of this picture is the date M.D.III.
- V. Two small Pictures presented to Taddeo Taddei. The subjects of these pictures Vasari does not mention: one however is said to be now in the Imperial collection at Vienna, but the destiny of the other is not conjectured.
- VI. A Picture representing the Virgin with an infant Jesus and St. John; given to Lorenzo Nasi. This picture was destroyed 1548, from the house in which it was kept being reduced to ruins by an accident: but a duplicate or copy of it was preserved in the Florence Gallery. A picture of the same subject was also preserved in the Monastery of Vallombrosa.
- VII. Four small Pictures for the Duke of Urbino, the subjects of which were St. George and the Dragon, Christ in the Garden, and two Madonne.*
- VIII. Seven Pictures painted for religious houses in Perugia. The subjects were, for the church of the convent of St. Antonio, the Madonna with an infant Christ, having on the one side St. Peter and St. Paul, and on the other St. Catharine and St. Cecilia, and over, in a semicircular compartment, a personification of the Deity. At the foot of the altar were three smaller pictures, representing Christ in the Garden, his bearing the Cross, and, after crucifixion, dead in the Virgin's lap. The picture for St. Severo represented the two first Persons in the Trinity, surrounded with glory and accompanied by angels, with six Saints seated beneath. That for the Friars of the Servi consisted of a Madonna, a St. John, and St. Nicolas.
- IX. The Body of Christ borne to the Sepulchre, for the church of St. Francesco in Perugia, now in the Borghese Palace in Rome.
- X. A Holy Family, painted for the city of Siena, but afterwards bought by Francis I. of France.
- XI. A Picture painted for the Dei family, representing a Madonna seated in the clouds, with Saints and Angels. This picture was left unfinished when Raffaello went to Rome, and in the same state was sold after his death; but has since undergone so much repainting, that nothing of the original master now remains but the composition.
- XII. A small picture of Christ with the Evangelists, painted for Count Vincenzo Ercolani of Bologna. This picture was one of the first Raffaello painted after his arrival at Rome, and, as would appear from a memorial of the expenses of the Count, that it arrived in Bologna in the year 1510, and the price paid for it was eight golden ducats, about four guineas of our money. (*Vide Felsina patrice, tom. 1. p. 44.*)
- XIII. The Vision of Ezekiel, a small picture supposed to have been painted about the year 1510: it was preserved in the Pitti Palace in Florence, but is now in the Gallery in the Louvre. The late Duke of Orleans had a duplicate or copy of this picture in his collection.
- XIV. An Annunciation, which, according to Malvasia, was in his time in the house of Agamemnone Craffi in Florence.
- XV. An Altar-Piece in the Araceli. This picture was painted for Segimondo Conti, principal secretary to Julius II. and placed by him in the church of the Araceli in Rome. It was afterwards, in the year 1565, by Sora Anna Conti, his niece, removed to Foligno, and placed in the church belonging to the monastery called the Contesse; and in the year 1798, by the vicissitude of war, was removed by the French to Paris, and is now in the Gallery of the Louvre. It represents the Virgin seated in the midst of a glory of angels, holding in her arms the infant Jesus, and in that situation appears to receive with humility the prayers addressed to her by St. John, St. Francis, and St. Jerom, in favour of the donor, who, with his hands joined, implores her protection. In the middle of the piece, and below the Virgin, with his eyes turned towards her, an angel holds a tablet, defined to receive the name of Sigimondo Conti. The back-ground represents a landscape. This picture was originally painted on pannel, but, from the wood being much decayed, it has been lately transferred on canvass, without sustaining any injury. Of the process by which it was effected there is a very interesting account published by the administration of the central Museum of Arts at Paris.

* In the Gallery of the Louvre are two small Pictures, one of St. George and the Dragon, and St. Michael combating the Monster, said to be painted by Raffaello.

- XVI. *St. Cecilia*. This picture was painted by the order of Cardinal Pucci, probably soon after the year 1513, to be placed in the church of St. Gio. in Monte in Bologna; it is now in the National Gallery at Paris. There is a celebrated copy of it by Guido, which was painted for an altar in the church of St. Luigi de' Francesi in Rome.
- XVII. *A Nativity*, painted for the Count di Canossa of Verona. Where this picture is at present is not known.
- XVIII. *The Virgin and St. Jerom*, painted for the church of St. Dominic in Naples, from whence it has been removed, and is at present supposed to be in Spain.
- XIX. *The Virgin, St. Elizabeth and Joseph adoring the infant Jesus*, painted for Lionello da Carpi, and at the time Vafari was writing the *Life of Raffaello* it belonged to Cardinal Ridolfo Pio da Carpi his son, and he says that it was exquisitely coloured, and one of his superior works, but where this picture is at present is not known.
- XX. *St. Ann*, painted for Bindo Altoviti, and till the late unhappy revolution in Tuscany, preserved in the Pitti Palace.
- XXI. *La Madonna detta della Seggiola*. This is a circular picture of a Madonna with an infant Jesus in her arms, and St. John standing by her side. It was also preserved in the Pitti Palace, but now ornaments one of the apartments of Madam Bonaparte in St. Cloud. In Madrid Mengs has observed that there is a picture by Raffaello of the same Madonna and Child, but without the St. John, and instead of being circular, the picture is square.
- XXII. *Christ bearing the Cross*, called *Il Pafino de Sicilia*, painted for the monks of Monte Oliveto in Palermo, to be placed in the church called *La Santa Maria dello Pafino*. To this picture is attached a singular story; and as it is gravely related by Vafari and his contemporaries, it may serve to interest the curiosity of our own times. The picture being finished, was put on board a ship to be conveyed to Palermo. In the course of the voyage a storm arose, in which the ship with all the crew were lost, but this picture was by itself miraculously transported to the gulph of Genoa, and was there filled up without having suffered the slightest damage, for even the winds and the waves, as Vafari enthusiastically expresses himself, had respect for extraordinary work. This circumstance gave the picture universal fame, and excited such devotional interest and veneration, that the Sicilian monks petitioned the Pope to have it restored to them, which was granted, on their paying salvage to the Genoese. Its high celebrity stimulated Philip IV. King of Spain, at a subsequent period, to possess it, and he allowed the convent an annual rent of a thousand crowns to remove it to his own chapel in Madrid. It has since been placed in the royal collection in the palace.
- XXIII. *St. Sisto*. This picture was painted for Piacenza, and after passing through several hands, was ultimately bought by the king of Poland for the considerable sum of twenty-two thousand crowns, and is now in the Electoral Gallery in Dresden.
- XXIV. *Michael the Archangel*, was painted for Francis I. King of France in the year 1517, and is now in the Gallery of the Louvre. This subject, on a small scale, Raffaello painted several times when a young man.
- XXV. *St. John*, painted for Cardinal Colonna, and by him given to his physician, Jacopo da Carpi, and after passing through several hands, was deposited in the tribune of the Florence Gallery. There is a celebrated copy of this picture, supposed to be by Giulio Romano, which was in the Pope's collection in the palace of Monte Cavallo.
- XXVI. *A Holy Family*, painted for Domenico Canigiani. The composition of this picture consists of the Madonna with an infant Christ, St. Elizabeth, with St. John and St. Joseph. Vafari has placed this picture among the earliest works of Raffaello, in which he appears to be incorrect, since, agreeable to himself, it corresponds with a later period of his style, and the date 1516 is interwoven in the ornamental part of the drapery. According to the editor of the last edition of Vafari, this picture is now in the possession of the Marchese Carlo Renuccini.
- XXVII. *The Virgin Mary with an infant Jesus and St. John*, a small picture, in the Gallery of the Louvre. The composition represents the Virgin uncovering our Saviour, who is asleep, to show him to St. John, who is kneeling near him.
- XXVIII. *An Infant Christ caressing St. John*. This composition represents the Virgin in a fitting posture, holding in her arms the infant Saviour, who is standing upon his cradle to receive and caress St. John, who is presented to him by St. Elizabeth.
- XXIX. *Holy Family*, painted for Francis I. King of France. In this picture the Virgin is represented with bended knees receiving the infant Jesus, who is leaving the cradle; and amidst other figures there is an Angel scattering flowers over them. This is one of the most celebrated pictures by Raffaello of this subject, and on the border of the Virgin's drapery is *RAPHAEL URBINAS PINXIT. M.D.XVIII.*
- XXX. In the collection of the King of Naples at Capo di Monte there is also a fine picture of a Holy Family, which represents the infant Christ in the Virgin's lap, giving a benediction to St. John, with St. Ann and St. Joseph in the background.
- XXXI. In the Gallery of the Louvre is a Picture commonly called the *Silence of the Virgin*, said to be by Raffaello, the subject is, the Virgin with St. John, and an Infant Christ sleeping.
- XXXII. *Christ seated in the clouds*, supported by Angels and Cherubim, accompanied by the Virgin and St. John; at the bottom of the picture is St. Paul and St. Catharine, with a landscape background. This picture is in the Gallery of the Louvre, and was taken from the church of St. Paul in Parma.

XXXIII. THE TRANSFIGURATION. This celebrated picture was his last work, and painted for Cardinal Giulio de' Medici, intended to be sent to Narbonne in France, where he was then archbishop; but he employed Schaffian del Piombo at the same time to paint the Resurrection of Lazarus, which picture he sent in its stead, and the Transfiguration was placed at the high altar in the church of St. Pietro in Montorio, but is now in the Gallery of the Louvre.—The price that Raffaello was to have had for it was six hundred and fifty-five *ducati de camera* (330*l.* sterling), as appears by a memorandum still existing in the archives of the church of Santa Maria Novella in Florence. Part of this sum, amounting to two hundred and twenty-four *ducati*, was due to him at the time of his death, and afterwards paid to Giulio Romano, as one of the heirs to his bequeathed property. This information was communicated to Monf. Bottari by P. Fr. Vincenzo Finelli, keeper of the archives, and librarian to that convent.

According to Richardson, there existed in the beginning of the last century in the possession of Cardinal Albani, an original letter by Raffaello, wherein some circumstances are stated respecting his private fortune and situation. The letter bore date the 11th of July, 1514, at which time he tells his uncle, Simone di Battista di Ciarla, to whom it was addressed, that he was then worth three thousand golden *ducati*; that, in addition to his salary of three hundred golden crowns per annum for being the Architect of St. Peter's, he had fifty golden crowns added to that sum by way of pension; that he was then going to paint another *Stanza* in the Vatican, for which he was to have twelve hundred golden crowns, a sum, according to my previous calculation, equal to something more than 600*l.* sterling. From the date of the letter it is evident that the *funus* called the *Torre di Borgo* was the one alluded to, which now contains four pictures (see p. 9), and, considering the value of money at that time, and that these pictures were principally painted by his scholars, the sum of 150*l.* each, will, perhaps, not be so inconsiderable as may at first appear.

Raffaello painted several Portraits in oil, and the following are well authenticated.

Agnolo Doni, a Florentine gentleman and his Lady, were the first portraits Raffaello is known to have painted. When Vasari wrote, these pictures were in the possession of Gio. Battista their son. In the year 1759, Bottari speaks as having seen them, and informs us that the portrait of Agnolo Doni himself was in good preservation, but that of Maddalena Strozzi, his wife, was nearly destroyed—"cepeolato tutto lo stucco, e formato come una rete assai fitta." Note a *Vasari*, tom. II. p. 94.

JULIUS II. This portrait is mentioned by Vasari with extravagant praise; "*tanto vivo e vivace, che faacea temere a vederlo.*" Where this picture is at present is not known, unless that be the same which is now in the Gallery of the Louvre, taken from the Pitti Palace. There was an old copy of this portrait in the Agostino convent in Rome by Avanziano Nucci.

DONNA BEATRICE, PRINCESS OF ESTE. The PRINCESS GIOVANNA OF ARAGON, sister to Ferdinand King of Spain. This Princess was a celebrated beauty, and her portrait was painted at the request of Cardinal Ipolito de' Medici, and presented to Francis I. King of France.

The Duke Lorenzo, and Giulio de' Medici. Cardinal Pedro Inghirami, and Bibbiena. Cardinal Inghirami was a man of letters, and confessor of the Vatican library. This portrait, with that of the Cardinal de Bibbiena, are now in the Gallery of the Louvre.

Federigo Chardonelet, Archdeacon of Befançon. This portrait was painted whilst he was at Rome in a diplomatic character from the court of Madrid, and according to Bottari is now in England.

COUNT Castiglione. There are two portraits of this nobleman said to be by Raffaello, one is now in the Gallery of the Louvre, and the other is in the possession of Cardinal Valenti.

A Portrait of La Formarina, preserved in the gallery of the Prince of Palefrina in Rome. In the same collection there is another portrait of her attributed to Giulio Romano.

RAFFAELLO, by himself, now in the Altoviti Palace in Florence. The only composition of Portraits by Raffaello is the well known picture of Leo X. with Cardinals de' Medici and de' Rossi. This picture would seem to have been painted between the years 1517 and 1519, as the Cardinal de' Rossi only enjoyed the honours of the purple during that period. It is now in the Gallery of the Louvre. Andrea del Sarto made a copy of it about the year 1525 for Frederic II. Duke of Mantua, which is said to have been so well, that Giulio Romano, who painted upon the original, was deceived by it. This picture is in the Capo de Monte collection belonging to the King of Naples.

There were also the Portraits of Navagero, Beazzano, and Bembo, preserved in the house of Cardinal Bembo in Padua, and most probably painted for him, as they are inserted in a MS. catalogue of his pictures in the year 1543; and from the same catalogue it would appear that there was a portrait by Raffaello of Parmigiano the favourite of Julius II. then in the collection of Fotcarini. *Vide Vita di Raffaello, edited by A. Comelli, vol. 65.*

Besides these pictures Raffaello made a great number of Historical Drawings, engraved by Marc' Antonio and his scholars, Agostino Veneziano, Silvestro, and Marco da Ravenna. The drawings were made for a young man who sold prints in Rome of the name of Baviera, and most of the designs are now only to be found in the engravings. I am sorry it has never been in my power to see any collection of these prints; I therefore derive my information principally from Gori's catalogue; however, to those who may be more fortunate in their application, or have more interest than I possess, it may be satisfactory to be informed, that in the British Museum there is a collection of Marc' Antonio's prints, which will supply them with the information that I have felt the want of. Raffaello also made a great number of original architectural designs, and restorations of the ancient buildings in Rome. Of these architectural drawings Baron Storch had a collection, and another collection was possessed by Thomas Coke Lord Leicester. See *Offervazioni sull' Archit. par Winkelmann, p. 50, not. 6, edis. Rom.*



A Sketch of the composition of THE DISPUTE OF THE SACRAMENT.

- a The Madonna
- b The Virgin Mary
- c The Child Jesus
- d The Holy Spirit
- e The Holy Ghost
- f The Holy Ghost
- g The Holy Ghost
- h The Holy Ghost
- i The Holy Ghost
- k The Holy Ghost
- l The Holy Ghost
- m The Holy Ghost
- n The Holy Ghost
- o The Holy Ghost
- p The Holy Ghost





LA MADONNA.
FROM THE DISPUTE OF THE SACRAMENT.

By the artist

By the artist

Printed by W. B. Whittaker, 10, St. James's Street, London.

Leerseite — nicht geschnitten



FROM THE DISPUTE OF THE SACRAMENT.

The Dispute between the Protestants and Catholics





FROM THE DISPUTE OF THE SACRAMENT.

Handwritten note: The Author's portrait.

Handwritten note: A. Duffin's portrait of the sacrament. Rome in 1730.

Printed at the Office of the Society of the Holy Spirit, in the Strand, near the Temple.





FROM THE DISPUTE OF THE SACRAMENT.

The Author's name

A Dispute between a Jesuit and a Protestant, London 1741

Printed by W. Atterbury, in Pall-mall, near the Theatre.





ST. JEROME.
FROM THE DISPUTE OF THE SACRAMENT.

W. J. G. Smith delin. & sculp.

Printed at the Office of the Rev. J. G. Smith, No. 10, St. Paul's Church-yard.

W. J. G. Smith delin. & sculp.





A. D. 1740. Engraved by J. B. Smith.

FROM THE DISPUTE OF THE SACRAMENT.

Printed by J. B. Smith, in the Strand.

Engraved by J. B. Smith.





CARDINAL BONAVENTURE
FROM THE DISPUTE OF THE SACRAMENT.

W. P. Woodcut & Engraving

Published by W. P. Woodcut & Engraving, 15, Strand, London.

W. P. Woodcut & Engraving



Ch. Birch of the company

MOUNT PARNASSUS.

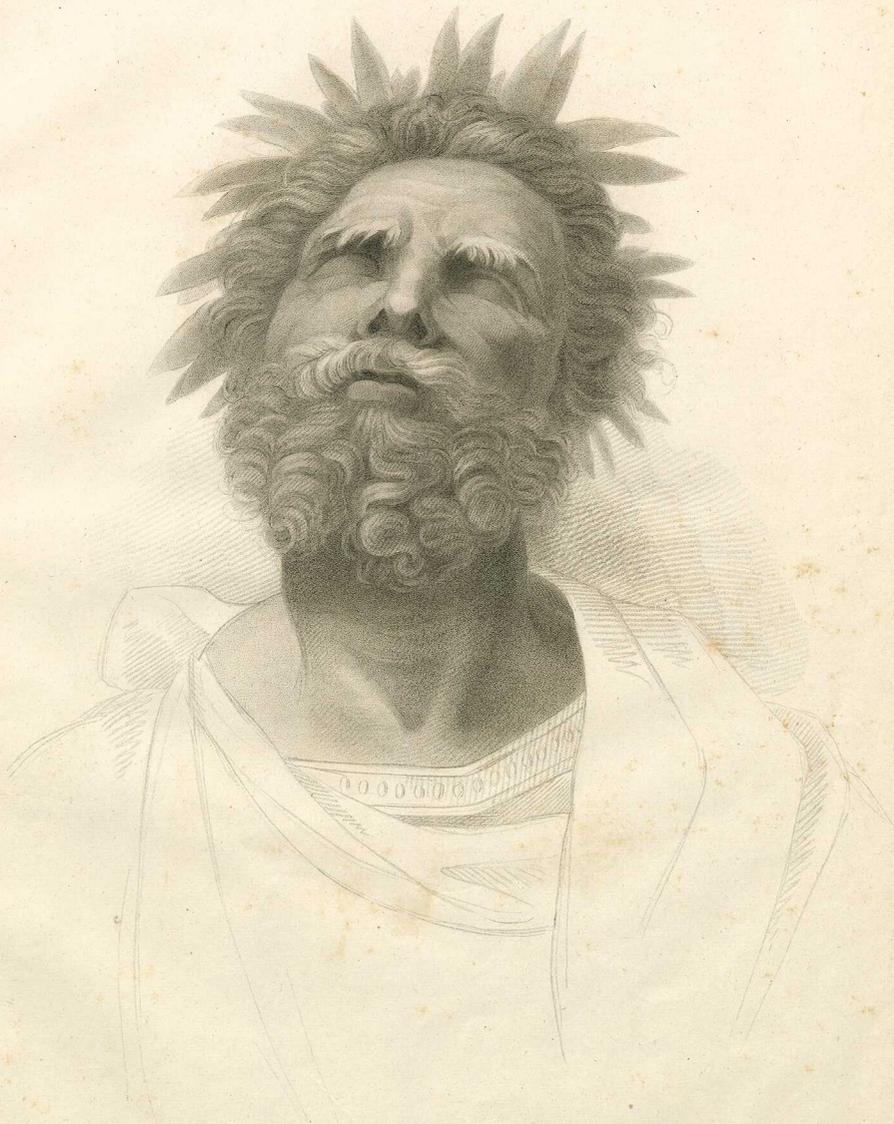
in *Antiquities* | in *the* *Antiquities*



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HOMER

FROM THE MOUNT PARNASSUS.

Raffaello pinxit.

W. Duffin delin et delinavit Roma 1798.

Published by the Art Director, and J. P. Kelly, in St. Charles, St. Louis, and New York.





LA FORNARINA RAPHAEL'S MISTRESS
AS A MUSE IN THE MOUNT PARNASSUS.

Del. G. G. G.

Et. Sculp. J. G. G.



THE RETREAT OF ATTILA.

As the wind blew, according to the tradition, the retreat of Attila was precipitated.





FROM THE RETREAT OF ATTILA.

Beffault pinxit.

R. Clappin delavit a delinavit. Pinxit 1793.

Printed at the Office of the British Museum, by J. G. Heath, Printer.





FROM THE JURISPRUDENCE.

Raffaello pennino

R. Dreyfus delincent. & J. G. Goussier fecit.

Published by the Author, at the Office of the Author, No. 10, Strand, London.



THE SCHOOL OF ATHENS.





FROM THE SCHOOL OF ATHENS.

W. D. Howland

W. D. Howland delinavit. Paris 1779.

